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VIRGIL, HORACE AND VARIUS AT THE HOUSE OF MAECENAS

VIRGIL'S AENEID

BOOKS I-VI

WITH INTRODUCTION, NOTES, AND VOCABULARY

BY

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Vagliami il lungo studio e il grande amore
Che m'han fatto cercar lo tuo volume.

DANTE

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MEMORIAE PARENTVM PIENTISSIMAE

PREFACE

With so many approved text books in use, it is not an easy matter to essay a fresh edition of the arduous, ambitious Aeneid. Even our best commentators cannot be said to have written the last word on the interpretation of Virgil. Perhaps no commentator ever will. Be this as it may, the special difficulty of a school edition lies in the adjustment of exegetic nicety to the callow mind. Again, since to interest as well as to inform is the feature of latter-day manuals, the personal touch must be introduced; and aid and illustration be adroitly chosen.

The first aid that occurs to a practical Virgilian is in connection with the present crippled state of Latin Prosody. As the Rules of Quantity can no longer be drilled into pupils by the old-fashioned methods, it remains to help them over the stile by some device which will act as a directive, without its being at the same time a visual martext.

Accordingly, a *dotted* system has been employed throughout in the case of vowels which are long *by nature*. This has necessitated the removal of the dot from the third vowel of the alphabet, when such vowel is *short*. As *j* is now printed purely vowel-wise, its dot has been likewise removed, lest this quasi-consonant should be mistaken for long *i*. This dotted system is confined for obvious reasons to the Text and Metrical Indexes.*

*Certain Vowels of *common* quantity are marked with an acute accent when scanned *long*, e. g. *mīhi*, *Dīana*, *unīus*, *tenēbris*, etc. The marking of the Vocabulary follows the stereotyped *makron* method.

With respect to Vocabulary meanings, specialised words are referred numerically to their places in the text, and particular attention has been paid to certain Proper Names.

It is hoped that the Introduction, with which a good deal of pains has been taken, will be found in line with the double purpose (above alluded to) of interest as well as of information. In "Points of Syntax" the terms *medial object* and *virtual suboblique* have been adopted for two constructions which are clumsily phrased in American Grammars.

As it is chiefly by the Notes that a school edition of an ancient classic is measured, the endeavor has been to make them clear, concise, crisp; each difficulty has been frankly faced; and due acknowledgment rendered to recognised authorities, especially to the names of Henry, Conington, Nettleship, and Kennedy. It would be hard to mention classicists whose lances have been borne more brilliantly in the perennial tilt of the Aeneid.

One feature of these Notes is that questions of syntax are dealt with precisely as they occur, and not relegated to paragraphs slumbering in the depths of divers Latin Grammars. Such references are liable to be skipt by the happy-go-lucky pupil of to-day, and in any case they smack of what may be styled *quarter-back* Latinity. Another feature is that verbal illustration is mainly drawn from parallel expressions within the poem itself, or from Horace, and not from far-fetched echoes in English Literature. The 'dews of Castaly' need no added sprinklings from any pseudo-classic bough. Besides, choice translation does as much for literary taste as exotic quotation.

The text is based upon Hirtzel's; but a different reading has been adopted where the variant seemed preferable.

The illustrations have been chosen for textual appositeness rather than for promiscuous effect.

The editor is fully conscious of whatever disadvantages may attend a task which has been undertaken single-handed. His *horæ subsecivæ* were few; and the lettered ease of some 'sweet Parthenope' was not his privilege to enjoy. Nevertheless, he is not without hope that the present volume may receive consideration from those who are engaged, whether as teachers or learners, in the study of the favorite poem of all Europe for eighteen centuries.

P. F. O'BRIEN.

CONTENTS.

	PAGE
LIST OF ILLUSTRATIONS	xi
INTRODUCTION:	
Life and Works of Virgil	xiii
The Poem	xxv
Pius Aeneas	xxxii
The Influence of Virgil	xxxv
Virgil's Indebtedness	xl
The Tale of Troy	xlvi
The Legend of Aeneas	l
The Story of the Aeneid	li
Hints for Translating	lvii
The Reading of Virgil	lxi
Manuscripts	lxiv
Orthography	lxv
The Supernatural in the Aeneid	lxvii
Points of Prosody	lxxix
Versification	lxxxii
Metrical Licenses	lxxxv
Points of Syntax	lxxxvi
Syntactical Figures	xcvii
Rhetorical Figures	xcix
Word-Order	ci
Text	1
Notes	169
Vocabulary	

LIST OF ILLUSTRATIONS.

Virgil, Horace and Varius at the house of Maecenas.	
From a painting by Jalavert	Frontispiece
	PAGE
Grotto of Posilippo. A photograph	xxii
Map of the Wanderings of Aeneas	lii
Calliope. Vatican Museum	1
Juno goes to Aeolus. After Zimmerman	3
Death stared the Trojans in the face. A wood cut, B. Picart	4
Dido Building Carthage. From a painting by J. W. Turner	15
The Siege of Troy. Paul Chevenard	16
Aeneas at the Court of Dido. From a painting by P. Guérin	24
Death of Laocoön. Vatican Museum	36
Children Dragging in the Wooden Horse	38
Rescue of Cassandra. From a Parisian wood cut, 1760 .	42
Ransom of Hector's Body. From an Attic Vase at Vienna	46
Pallas Athene	48
Ceres. Vatican Museum	52
Neptune. Louvre Museum	60
The Sibyl of Cumae. From the painting in the Sistine Chapel	70
Mount Aetna. A photograph	75
Ulysses and the Cyclops. A. Dipenbeck	77
Paris. Vatican, Rome	90
The Death of Dido. G. P. Tiepolo	103

	PAGE
Iris. From the Vatican Virgil	105
Drepanum (modern <i>Trapani</i>). A photograph	108
Aurora. From a painting by Guido Reni	111
The Footrace	118
Dares and Entellus. Lateran Museum	122
Charon the Ferryman. Old Parisian wood cut	147
Menelaus. Vatican, Rome	154
Meeting of Aeneas and Anchises	159
Augustus	163
Mars	165
Paris, Aeneas, Wounded Trojan. Aegina marbles, Munich	169
The Golden Bough. From the painting by J. W. Turner .	315

INTRODUCTION

THE LIFE OF VIRGIL

I

Publius Vergilius* Maro was born on the Ides of October in the year 70 B.C. in the district called Andes, near Mantua. *Mantua me genuit*. The exact place of his birth is now as conjectural as the *precise* spot of his tomb near Naples. His father was an industrious man of humble origin, who married his master's daughter, and probably added to his means of subsistence by the keeping of bees, as well as by the buying up of timber. His mother's name is said to have been Magia, a circumstance of which due note was taken when the Middle Ages made a magician of the Mantuan. That the future poet had Celtic blood in his veins is an inference colored by the racial prejudice or psychological temper of critics, in dearth of any positive information. Anyhow, he was not born a Roman citizen. The scenes of his childhood, laid in 'the *demi-tristesse* of the Po country'; the Mincio with its fringes of gray sedge, Benacus with its billows and its boom, printed themselves indelibly on his youthful memory. At the age of twelve he was sent to school at Cremona, where he stayed five years, at the end of which he assumed the *toga virilis*, on the same date, we are told, on which Lucretius died. From Cremona he passed to Mediolanum (Milan) for a two years' further course of study, and thence to Rome in 53 B.C. There the shy North-country boy met as school-fellows the flower of 'Young Italy.'

*The true spelling is *Vergillius*. In English the traditional spelling, 'Virgil,' is retained in this edition, although not a few of our latter-day scholars affect the more Latin form, 'Vergil.'

The time of his arrival in Rome, writes Mr. Sellar, was of critical importance in literature. The recent publication of the poem of Lucretius, *De Rerum Natura*, the most important event in Latin literature since the *Annales* of Ennius, must have stimulated the younger generation among whom poetry and oratory were conjointly cultivated. The young freshman from Milan was already a dabbler in verse—if we are to credit the *Culex* * (“Gnat”) to his account—and even dreamed of writing an epic on the kings of Alba. But the Roman antique was no longer in favor with the *jeunesse dorée* who frequented the school of Elphidius, elocutionist and Alexandrine, or sat at the feet of Siron the Epicurean. The Greek of Alexandria and the philosophy of Epicurus were then the vogue. Young Virgil succumbed to the *Zeitgeist*; and, as his shyness, coupled with a slowness of utterance, prevented him from becoming a successful speaker, he specialised in philosophy. A veil hangs between the completion of Virgil’s Roman education and the appearance of his earliest Eclogue; but nearly all agree that the long interval was spent on his northern farm in close study of books and of Nature. These were the years in which the young farmer-recluse sowed the seed of the crop which, budding in the Eclogues and blossoming in the Georgics, flowered in the final grandeur of the Aeneid. We next hear of him in 41 B.C. in connection with the confiscations that followed the rout at

* One of the *Catalepton* (“Trifles”) or *Catalecta* (“Collections”)—fourteen short pieces given in our MSS.—which are claimed and denied with equal vehemence as Virgilian. Among the others are the *Ciris* (vouched for by Ribbeck); the *Copa* or “Hostess” (a *motette* in elegiacs of 38 lines); and the *Moretum* or “Salad” (rejected as Virgilian on account of its second line). They are—at least such of them as may be genuine—in any case the efforts of his boyish Muse; and one of them, addressed to Siron on his pupil’s first tasting the sweets of philosophy, has been admired for the truth of its content and the gracefulness of its lines.

Philippi.—Though Virgil, unlike Horace, held no commission under Brutus and Cassius, he felt the weight of the conqueror's hand. The victorious veterans had to be provided with lands; Cremona, which had espoused the cause of Brutus, was among the districts marked out for spoil; and Mantua was too near Cremona to escape 'plantation':

Mantua vae miserae nimum vicina Cremonae.

The Virgilian holding was evicted; but Asinius Pollio, who was then legate of Transpadane Gaul, interested himself in the young Mantuan,* and advised him to appeal to Octavius in Rome. The appeal was successful, and the gratitude of the appellant found full and even fulsome expression in the *Tityrus* Eclogue:

O Meliboe, deus nobis haec otia fecit.

The *otia* however did not last long; whether there was a second eviction is doubtful; all we can say is that the times were turbulent, and agrarianism beyond the Po had as many risks and shifts as in the Ireland of the 'Eighties; and that Virgil and his father had to find refuge in a *villula* belonging to his old teacher Siro.† Even the protection of powerful friends did not suffice to retain possession of the small estate at Andes. From this retreat he removed, by the advice of his dear friend Cornelius Gallus the poet, to Rome where he published his Eclogues in 37 B.C. These ten bucolic poems, called *Eclogae* or "Selections" in the MSS., were composed between 43 B.C. and 39 B.C. The present order is not the chronological one. Some of the dates can be assigned, e.g. the fourth Eclogue, to the consulship of Pollio in 40 B.C. The riddle of this Eclogue has foiled generations of critics. The *Messianic* theory has fared poorly at the hands of modern classicists, though 'much of the imagery may fairly be termed Messianic,

* *Pollio amat nostram quamvis est rustica Musam.*

† This is pathetically alluded to in No. 10 of the *Catalecta*,

in the sense that it is ultimately traceable to Jewish ideas, which spread considerably in Italy in the latter half of the first century B.C.' It is not surprising that a poet who was so full of venerable lore should have dipped into the great Oriental traditions including the birth of a marvellous Babe:

Cara deum suboles, magnum Jovis incrementum.

The poet was perhaps unconscious, remarks Gibbon, of the secret sense and object of the sublime predictions which have been so unworthily applied to the infant son of a consul or a triumvir. The fifth Eclogue is said to have been written for the first celebration of the birthday of Divus Julius in 42 B.C., the eighth for the triumph of Pollio in 39 B.C. It was the latter who, according to Servius, had proposed to Virgil to write pastoral poetry; and the response was the *Bucolica* or "Songs of the Neatherds."

The young writer found his model and the names of his shepherds in the idylls of Theocritus. But the scenery of the Bucolics shifts from Sicily to North Italy and back again. His pictures are a series of dissolving views as difficult to fix as the scenes in Goldsmith's "Deserted Village." The new venture, despite the Watteau-like imitations of Arcady and the puzzle of the Child in the "Pollio," and that 'he makes his rustics sing as rustics never sang before,' was real poetry. So at least the Romans thought, in the words of his own Menalcas,

*Tale tuum carmen nobis, divine poeta,
Quale sopor fessis in gramine, quale per aestum
Dulcis aquae saliente sitim restinguere rivo.*

The Eclogues are not without their faults, however. Their 'sensibility and grace' (the *molle atque facetum* to which Horace pointed) are marred by certain affectations, crudities, and obscurities. The vivacity, the variety, the dramatic fire, the *brusquerie* of the sylvan dialogue of Theocritus are lacking. Again, his shepherds not

unfrequently wear nothing but the mask of a Tityrus, a Ménalcas, or a Meliboeus. Under a thin guise of allegory the poet presents, or at least suggests, certain prominent personages to the Romans of his day.

The life-long patronage of Octavian was the guerdon of these Songs of Arcady.* The poet, ousted from his northern homestead, was compensated in the South. We read of a mansion on the Esquiline, a villa near Nola in Campania, and a residence in Naples, together with munificent gifts and presents, which left him at his death a very rich man, his total property being worth nearly half a million dollars. When his Eclogues were published in 37 B.C., he was already in the favor of the great at Rome, and a member of that circle whose names immortalise the Augustan Age. He enjoyed the friendship of the Prime Minister, to whom he was privileged to introduce Horace a year before.

The poet's attitude to Octavius himself has been criticized as one of undue subservience to power. The *gens Julia* was undoubtedly dear to the heart of the North. To it Cisalpine Gaul owed its Roman citizenship; to its present representative all Italy was looking for prosperity and peace. The particular tie that bound Virgil to the first Roman *Princeps* was one of personal gratitude. Through him he could nestle and dream in sweet Parthenope. Did this gratitude afterwards overflow into unseemly flattery, fed by princely largess and courtly smiles? Was the *Mantovano* a mere aulic poet? That Virgil fought shy of habitual residence in Rome, that his mansion on the Esquiline was often vacant is no answer to the opposite, for Octavian was himself frequently away campaigning.

*The probable dates of these ten Bucolics are as follow:—II, Alexis, 43 B.C.; III, Palaemon, 42 B.C.; V, Daphnis, 42 B.C.; I, Tityrus, 41 B.C.; IX, Moeris, 40 B.C.; IV, Pollio, 40 B.C.; VI, Silenus, 39 B.C.; VIII, Pharmaceutria, 39 B.C.; VII, Meliboeus, 39 or 38 B.C.; X, Gallus, 37 B.C.

or consolidating. It is hard to deny that the *Princeps* was Virgil's *beau idéal*. The former had far more in common with the average Italian than had his patrician grand-uncle; and Virgil looked upon Italy as an extension of Rome. The political ideal of Octavius was that of a united and sovereign Italy; and Virgil was at once patriot and imperialist. Octavius could truly state that he accepted no office which was contrary to the usage of the forefathers; and Virgil was a stickler for traditional forms. If the claims of the new ruler were ultimately found to swamp republican rights, it was long after his admirer had drawn his last breath at Brundisium. Octavius was the restorer of the old religion and the simpler life; and the poet but repeated in song what the ruler had formulated in statute. And if the incarnation of these ideals was lauded in terms tantamount to deification, it must be borne in mind that this apotheosis was as much a symbol of political unification as an accession to the galaxy of Roman gods.

II

If the Eclogues were stimulated by the advice of Asinius Pollio, the *Georgics* ("Points of Husbandry") were undertaken at the request of Maecenas. The jibe of Martial,

Sint Maecenates non deerunt, Flacce, Marones,

has some truth in it, at least in respect of the practical turn which the patron gave to his *protégé's* most finished work. The soil of the poet's mind was already prepared. An ardent sympathy with rural scene and circumstance, an *amor glebae* of one to rustic manner born, a keen sense of country life and labor, a bent for inquisitiveness into Nature's phenomena and Nature's laws, combined (curiously enough) with a reverence for Pan and Silvanus old and the sorority of Nymphs, were the materials ready for the statesman whose eye—at a time when the

name of Rome was almost synonymous with the world—could descend to the spade and the plough, as the surest means of individual happiness and the truest source of national greatness. The *Georgics*, begun in 37 B.C., were finished by 29 B.C. While the content is didactic, the purpose is political, viz. to remedy a state of things in which

. . . non ullus aratro
dignus honos: squalent abductis arva colonis.

In the *first* book the poet treats of the cultivation of corn, with copious allusions to the signs of fair and foul weather, and ends with a description of the eclipse which foretold the death of Caesar. The *second* book, which deals with trees and especially the vine, is illumined with a glorious outburst on the praises of Italy (ll. 140–176)—its fruits and flocks and herds, its constant spring and ‘Indian’ summer (*alienis mensibus aestas*), its freedom from beasts of prey, its crag-perched towns and ‘rivers gliding aneath ancient walls’; a land, too, in whose veins pale currents of silver jostled rills of gold, a land of doughty tribesmen and illustrious stocks, of Scipios and of Caesars, a mighty mother of produce and of prowess, of fruits and of fighting men, a land worthy of the ‘Song of Ascrea’ upon a Roman tongue. The conclusion of the book (ll. 458–540) is a paean on the simple country life as the sower not only of domestic bliss but of national greatness:

. . . Sic fortis Etruria crevit
Scilicet et rerum facta est pulcherrima Roma.

The *third* book which treats of the breeding of cattle and horses is relieved from prosiness by descriptions of a chariot-race, a bull fight, and of a pestilence which fell upon cattle. While keen observation and choice phrasing are brought to bear upon otherwise prosy topics, and while the varying beauty of a long summer’s day (ll. 323–338) is pencilled with prettiest precision, this book on

the whole is the least interesting. The *fourth* book deals with bee-keeping—‘a subject of more importance in the ancient world, when sugar was unknown, than it is at present.’ The minute observation of the habits of bees may be accounted for by the circumstance that the poet’s father kept an apiary. Their discords are touched upon in mock-heroic style. The episode at the end of the book was originally in praise of the poet Cornelius Gallus, for whom (he says at the close of the tenth Eclogue) his ‘love doth hourly grow as much as the green alder shoots in early spring.’ But the friend had committed suicide to escape brooding over the disfavour of the Emperor; and the story of Orpheus and Eurydice was woven in its stead, an exchange which preferred the dictate of a living ruler to the memory of a dead friend.

The sources from which Virgil drew were manifold, both Greek and Roman. His acknowledgment to the “Works and Days”—the *carmen Ascraeum* of the old Greek peasant-poet Hesiod—is mostly seen in the first book. Xenophon and the Alexandrians, Aratus and Eratosthenes, besides the Romans Cato and Varro, are all duly requisitioned. But Lucretius is the chief creditor:

Felix qui potuit rerum cognoscere causas.

Fortunate is he also who knows Pan and the Nymphs. ‘Virgil is ever seeking to produce reconciliation between primitive tradition and more enlightened views both of moral and physical truth.’ As early as the sixth Eclogue, the Song of Silenus shews him accepting philosophic inquiry alongside of mythology as poetic material. He was at once attracted and repelled by his powerful predecessor. His mind was strangely swayed by the *Rerum Natura*; but his heart remained true to his own ideal of a conquest over rural Nature through the work of the hands and the worship of Heaven, through patience and through prayer.

In the Georgics Virgil may fully claim the merit of origi-

nality.* The idea of the dignity of labour is thoroughly Italian: the evangel of husbandry was no exotic. And in the development of this gospel, in preaching the recompense of horny-handed toil, the poet is by turns philosopher, astronomer, geographer, and religionist. A philosopher, when he explores or explains Nature's secrets, or mounts to the idea of a Providence, or shapes character by healthful picturings as well as by chaste restraint in touching delicate topics. An astronomer, when he measures the courses of the heavens and the stars, so as to instruct not only the toiler but the landowner and the curious inquirer. A religionist, when he describes sacred cult and ceremony, sacred law and statute. And all these threads were woven in a loom of such exquisitely laborious, yet by no means laboured, diction that the *Georgics*† have been pronounced by most critics as his best work, and by some the most finished poem of its kind in Western literature.

III

When the conqueror of Actium and Egypt returned to Italy in the spring of 29 B.C., he stayed for a while to recruit his health at Atella in Campania, where Virgil came to meet him. The poet spent four days in reading the *Georgics* to him, relieved at intervals by *Maecenas*. One line in the third book read

*Mox tamen ardentes accingar dicere pugnas
Caesaris . . .*

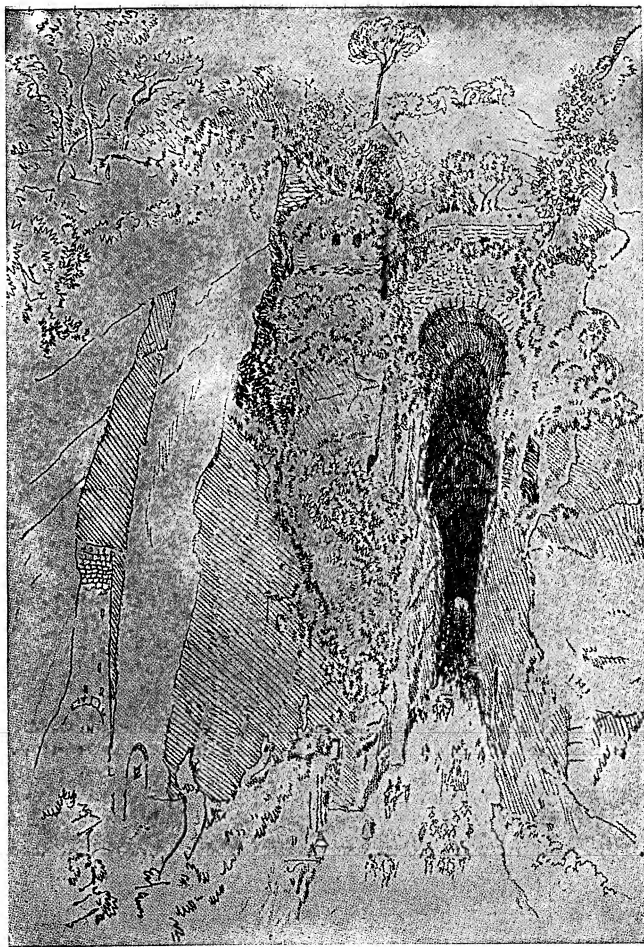
* Mr. Sellar observes that the *didactic* epos was the only form in which the genius of Rome produced masterpieces, not only superior to anything of the kind produced by Greece, but to all similar attempts in modern times.

† The *Georgics*, composed at Naples, took seven years to complete. The total of 2188 lines gives an average of less than one line a day. This was *labor limae* with a vengeance. His slow method of composition is illustrated by his own remark about licking his lines into shape 'as a bear does her cubs.'

This task, however, he was not to accomplish, directly by an Octaviad, but suggestively through the Aeneid. To it he devoted the remainder of his life. His method of composition was this: he first made a prose sketch in twelve books, and then worked over such portion or portions of this outline as struck his poetic vein for the time being. It is therefore impossible to decide in what order the books of the poem were actually written. Also, in order not to impede his epic flow, he would pass over sundry *imperfecta* or fill in certain places with words of little or no weight (*levissimis verbis*), which he jestingly said he merely used as *tibicines* ('props') to support the work until the solid pillars would come. These temporary props have, in my opinion, to be detected elsewhere than in the 'half-lines.' The progress of the work aroused great curiosity and interest at Rome. His fellow-poet, Propertius, became a herald in advance:

Nescio quid majus nascitur Iliade.

The *Princeps* himself wrote to the poet from distant Spain, where he was campaigning against the Cantabri. The diffident reply was as follows: 'With regard to my Aeneid, if, by Hercules, it were worth listening to, I would willingly send it. But, so vast is the undertaking that I almost appear to myself to have commenced such a work from some defect in judgment or understanding; especially since, as you know, other and far higher studies are required for such a performance.' In the year 23 B.C., however, shortly after the death of young Marcellus (the Emperor's nephew and adopted heir), the sixth book was read by the poet himself, who possessed a voice of marvellous charm (*miris lenociniis*), in the presence of Augustus and his sister Octavia; and when the gifted reader came to the words, *Tu Marcellus eris*, at the close of Anchises' visionary muster-roll of heroes, we may well believe that the bereaved Lady swooned away, and was



GROTTO OF POSILIPPO

with difficulty revived.* Never have voice and pen been so well rewarded, for the poet is said to have received 10,000 sesterces, i.e. about 430 dollars, for each line of this peerless passage.

The poem was finished but unrevised when Virgil left Italy for Greece in the year 19 B.C. with the view of travelling in Greece and Asia. He had spent eleven years in the composition of his poem, and intended to devote three years more to its revision among classic scenes; and, after that, to bid adieu to Calliope and embrace his old love, Philosophy. At Athens, in the early fall of that year, he met Augustus returning from the East, and was persuaded by him to return. Before leaving the city of the Violet Crown, he contracted a low fever under a very hot sun, while paying a visit to Megara. The return passage so aggravated the fever that he died † within a few days after landing at Brundisium, on the 21st of September 19 B.C. His ashes were carried to Naples, his own sweet Parthenope, and buried in a tomb on the way to Puteoli, just before the second milestone.‡ The epitaph,

*Mantua me genuit, Calabri rapuere, tenet nunc
Parthenope: Cecini pascua, rura, duces,*

even if apocryphal, is one which Mnemosyne shall ever guard. Virgil died a rich man. The French writer Duruy alleges that he was fond of money; at all events he amassed it. One moiety of his estate he left to his half-brother Proculus; of the other moiety, one-fourth to Augustus, one-twelfth to Maecenas, the remainder to Varius and Plotius Tucca, his literary executors. The

* *defecisse fertur atque aegre refocillata est*, are the words of Donatus.

† The story of his death is told in charming verse by the President of Magdalen College, Oxford, T. H. Warren, M.A., D.C.L.

‡ The tomb of Virgil lies, according to tradition, about two miles to the north of Naples, on the slope of the hill of Posilippo and over the entrance to the grotto, or tunnel rather, which has been cut through the ridge on the road from Naples to Puteoli (*Pozzuoli*).

Aeneid was left in their charge, but with orders to burn it, or at least to publish nothing which he himself had not given to the world. To this dying request the executors were 'gloriously false' by the order of Augustus; and the poem appeared in 17 B.C., two years after the author's death. The rule laid down by the Emperor was, *ut superflua demerent, nihil adderent tamen*. The latter part of this injunction has always appeared to me of significance in respect of the 'half-lines.' Well could the old *grammaticus* exclaim, with regard to the dying poet's wish to burn his epic,

*Infelix gemino cecidit prope Pergamon igni
Et paene est alio Troja cremata rogo.*

IV

Virgil was tall and dark-looking, with a country cast of face.* His health was poor. He suffered from headaches and the spitting of blood. He was subject to indigestion, as we know from Horace. In manner he was so shy that he would take shelter in some house to escape the recognition and respects of the passers-by. He had no ambition to be pointed out *digito praetereuntium*. Society manners had no attraction for him. But he was very sincere in his friendships, especially towards his brother poets, Varius, Tucca, Horace, Gallus, Propertius. To him Horace indirectly owed the Sabine Farm. The two poets had much in common, and much also that was apart. Both of them were of lowly parentage; both of them were singularly indebted to their fathers for their education; both were close friends of Augustus and Maecenas; both were melancholic, Horace with the thought of death, Virgil with the pathos of mortal things. But

* Anyone in this country who has seen the moving pictures of Dante's *Inferno* will be more pleased with the photograph of Virgil in these Milano films than with any stereotyped bust or representation of the poet.

Horace was a realist, Virgil an idealist. Horace was a man of the world, Virgil a 'Carthusian.' Horace reveals his personal traits to us, Virgil is silent. Horace was the analyst of the Augustan Age, Virgil its compounder. Horace was a pagan, Virgil 'one of the Christians before Christ.' Nevertheless Virgil was to Horace as 'the one-half of his soul' and, in conjunction with Plotius and Varius, a man 'than whom on earth he knew none dearer, none of purer worth.' This purity of soul earned for him at Naples the soubriquet 'Parthenias.' Donatus, it is true, writes him down as *libidini pronior*, and the French writer Duruy refurbishes the charge. But we can present the defence of Asconius against the allegation of Donatus, and the verdict of even German critics against the racial prurience of Duruy. Continence has always been the special target of calumny. There is a sweet legend that St. Paul, after disembarking at Puteoli on his way to Rome, as told in the "Acts of the Apostles," was led to the poet's tomb, and that he shed over his ashes a true and tender tear:

*Ad Maronis mausoleum
Ductus fudit super eum
Piae rorem lacrimae:
Quem te, inquit, reddidissem
Si te vivum invenissem,
Poetarum maxime.**

THE POEM

The main purpose of the poem is to celebrate the growth, in accordance with a divine dispensation, of the Roman empire and the Roman civilisation. Assuredly an heroic theme, involving much destiny as well as many deeds. For the working out of Rome's imperial mission there must be an ideal Founder. Who was to be this

*These verses used to be sung in the Mass of St. Paul at Mantua.

founder? Not the picturesque brigand of the Palatine, but one whom native pride and suborned tradition had since the Punic wars definitely and durably adopted; one who, culled from the Homeric page, was princely even before Ilium fell. The central figure should not bear along with him on the billowy hexameter the crime of rape or the taint of fratricide. His mission must be to bring his gods to Latium, to a *gens dura atque aspera cultu*; to plant his Penates on Italian soil as in a shrine, on the due tending of which would depend his adopted country's imperial march and destiny. The main purport of the Aeneid is, therefore, 'the idea of the subjugation of semi-barbarous tribes under a higher civilisation and religion.' We must not understand this religion in a hieratic sense. As has been keenly said, the religion of the Roman was Rome. And thus the view that the Aeneid is a *political* poem, a censor to swing the praises of Augustus, need not be pitted against the religious view. The State religion was woven into the Roman fabric, the *res Romana*, as into no other polity of Western civilisation.

Whilst steering a *via media* between the purely mythological epic of Alexandria and the purely historical poems of earlier Roman writers, the interposition and influence of the Olympian machinery was for Virgil at once a necessity and a puzzle. A necessity, for a revival of the old religion was a burning topic of the day. A movement of puritan reaction was abroad, an anxiety to return to the old republican morality, to the *mores maiorum*, if Rome were to stand. And herein lay the poet's puzzle—perhaps the true secret of the *vitium mentis* with which he sought to excuse himself from his task in a letter to Augustus. But the old bottles would not hold the new wine of the Augustan Reformation; the myths of Olympus were inadequate to the sublime event of building Rome. If the old gods had failed his purpose, if the Olympic machinery was too crude and old-fashioned to solve the religious problems of his time, the poet finds

refuge not only in the Stoic doctrine of the World-Soul but in the form of religious observance that was taking definite shape in the *cultus Caesaris*. This latter arose from a genuine popular sentiment. The soil was already prepared, as it always is, for new religious doctrines. The great Julius had claimed divine honours, if not by building temples to himself, at least by setting his statue among the gods in every sanctuary at Rome; and had been formally installed among the Roman deities by a decree of the Senate and people. No wonder, then, that poets like Virgil and Horace, from motives of public policy as well as private gratitude, should contribute to this new cult in terms some of which sound grossly fulsome to a modern ear. Their ground of public policy was that the *gens Julia* had given or was giving to Rome that repose for which she had waited so long, whilst this repose could be best strengthened, and the new empire best consolidated, by reviving the ancient patriotism and morality in its citizens, and by strengthening their loyalty to the reigning House. Indeed, some go so far as to say that we must look at the Aeneid as the artificial product of the policy of an emperor who was fortunate enough to find a writer of genius and skill adequate to his purpose.

It has been equally said that the Aeneid is, from the literary point of view, a highly *artificial* poem, the reflex of a highly artificial age. This criticism is generally meant to imply depreciation in comparison with the 'strong-winged music' of Homer. But is artificiality such a grievous flaw in literature? 'I am not sure,' writes Dr. Mahaffy in his *Greek Life and Thought* (c. xi), 'that a charge of artificiality, however true, is fatal to the greatness of any work of art, unless that work deliberately proposes as its aim something absolutely inconsistent with artificiality. The plays of Racine are in the highest sense artificial, and so are those of Alfieri, despite their affected simplicity, and yet both are great monuments of literature, the disappearance of which

would be a great loss to mankind. A great part of the beauty of this world which touches and ennobles our life is artificial beauty, or else beauty heightened by artifice; and it is only when the artifice becomes apparent and attracts our attention that we complain of it because it spoils our enjoyment. . . . All the Latin poets of the golden age were highly artificial, and the greatest of them all, Virgil, was perhaps the most artificial of all; yet what poet has a sounder or more widely recognised claim to greatness?' With respect to Homer, criticism has wakened up to the fact that the *Iliad* itself is artificial in a very eminent and unusual degree.

That the *Aeneid* is *imitative* no one will deny. But how imitative? The legend of Achilles' wrath was destructive; the legend of Aeneas' final landing is constructive. Incidents it is true are copiously borrowed, and similes nakedly—sometimes clumsily or feebly—copied. But imitation itself was, as Nettleship points out, an inevitable accident of Virgil's time. Even plagiarism was almost a literary canon, and a Greek or a Roman writer thought as little of reproducing whole passages and situations from his predecessors, as would a modern preacher of embodying in his discourse quotations and episodes from the Bible. But that which is deepest in Virgil—the fibre of his thought as distinguished from the framework of his epic—is his own. This fibre is not Greek and Homeric, but Roman and Virgilian. Besides it must be borne in mind that the Roman brain was a strong brain, the Roman mind an absorbing mind, that it was an alembic capable of fusing any subject, that therefore what it imitated it could and did assimilate, that it could and did not only modify but transplant, not only interpret but transfigure.

That Virgil was an *orator* as well as a poet is a judgment which dates as far back as the time of Macrobius. In the fifth book of the latter's *Saturnalia* one of the speakers states that the expression of the Mantuan is

manifold and many-sided, and embraces every kind of speaking. Who has not admired the splendid outburst of Dido's Curse, or the scathing reply of Turnus to Drances in the war-council of Latium? When one considers, besides, the feminine word-fencings of Venus and Juno, the defence of Aeneas swayed from love by destiny, the utterances of Jupiter charged with more than Roman *gravitas*, the threnody of young Euryalus' mother over the mangled corpse of her fair young son, it will not seem strange to read: *unus omnino Vergilius invenitur qui eloquentiam ex omni genere conflaverit*. It is through the medium of set speeches expressive of some particular attitude of mind, as well as in his account of what they do, that the characters of Virgil reveal themselves.

The *romantic* vein is clearly present in this Wizard of the North. Not alone in the reproduction of untutored Nature in the Eclogues, not alone in the yielding susceptibility to her softer aspects and emotions, not alone in certain symptoms of the longing for lonely communing with her in her wilder and more desolate moods, not alone in the sentiment of love, but in the whole character and story of Dido, Romanticism prevails. This vein is discoverable alike in the Sibyl's cave and the forges of the Cyclopes. The sixth book has been called one mass of romance. The dreadful shapes in the gateway of hell, the Tree of Dreams, the Golden Bough, the Way to Acheron, the Sketch of Charon and his Ferry, the Limbo of the Infants, the Plains of Mourning, the Elysian Fields, the Vision of Heroes, the Death of Nisus and Euryalus—not to mention the imaginative treatment of places already old or subsequently famous, the associations evoked by many an antique site or curious custom, the interest which he spins around things from threads of memory or of fame, well entitle the Aeneid to be called 'the fountain-head of romanticism.'

The *melancholy* note is unique in Virgil: it is as poignant as it is majestic. *Sunt lacrimae rerum et mentem mortalia*

tangunt. Who shall ever wholly explain the haunting wistfulness of this line? Yet, the poet is no pessimist: there is always the *spes surgentis Iuli*. Even the ghosts, who in vain stretch out their hands in yearning for the further shore, shall not always feel the rude repulse of the Stygian ferryman. It is this note of 'brooding pity' which detaches Virgil from the framework of his epic, and makes him a poet of humanity. Through his sadness he becomes 'universal,' but the sombre riddle of life need not carry with it a solution of despair. The *tenderness* of Virgil is even more pronounced than his sadness. His hero realises the pathos of others' situations as well as of his own. He has in full measure the gift of tears. He is loth to part with Dido; he weeps over the battle-scenes of Troy in the temple at Carthage; he weeps when parting with Helenus and Andromache; he groans in spirit at the loss of Palinurus; he follows the shrinking shade of Elissa with pitying tears. In a word he is pitiful as well as pious. "

Cardinal Newman includes even the 'Half-Lines' within the scope of the pathetic. Most commentators have been content with the explanation that Virgil did not know what to add at the moment, and that the half-lines are among the proofs of the poem's unfinished state. Not so. Some are highly rhetorical, and all make complete sense, except the *quem tibi jam Troia*—and even here it may well be that the emotion of the speaker at the word *Troia* suddenly overpowered her speech. Again, why did Augustus forbid Varius and Tucca to *add* anything? The poet we know used every device to secure effect; but these half-lines possess more than metrical significance, however archaic or unique. May they not be, like the *Sic vos non vobis* lines (see "Virgil's Indebtedness," *infra*), so many challenges to posterity to complete; or else, in pursuance of Newman's view, what I may venture to call the supreme *caesuras* of a wistful poet's art?

It has been remarked that new light and new emotions are discoverable at each new reading of the Aeneid. This is a result of *word-symbolism* which raises in the mind indefinable associations. 'A sense is constantly produced as of some dim realm of moods almost beyond expression, a background consisting of another world.'

The *descriptive* faculty in the Aeneid is that of an impressionist. The view-point of the receiver becomes the focus of the description. Homer describes spontaneously and immediately; Virgil is an artist who puts his own colouring upon the situations among which his figures move. Or, the reader is prepared for the *mise en scène*, not by any preliminary detail of events, not by any sequence of events in time or causal connection; but, as Sellar remarks, by positing the influence of some sense of awe or wonder, of beauty or pathos, of local or antique association; and this specific influence it is which determines the grouping and subordination of details. A marked feature of his style is to hurry on to the catastrophe, and then return to fill up the antecedent picture. Thus, for example, Aeneas stretches forth his hand in pity for the dying Lausus (X, 823) just after the actual death is narrated. A more familiar example of this feature begins at II, 480, where the main event, i.e. the actual bursting in of the doors is set down; then the particulars of the forced entry are given; finally there is a fuller restatement of the main event. Such anticipation removes dulness from the description by satisfying at the outset the impatience of the reader. Again, the rapidity of transition in his description of synchronous events is meant to be in stylistic sympathy with vivid and exciting scenes. The poet's marvellous command of language is at its height in the description of the eruption of Mount Aetna. Perhaps nowhere in literature is such a word-picture packed into so few sentences. The ease with which he paints more tranquillising scenes has often been noted, especially his rapid sketch of the Isles of Greece

—wooded Zacynthus, green Donusa, snow-white Paros, Neritos rocky and steep, and Naxos with its peaks of *was-sailing*—all sprinkled about the Aegean, but fixed by their respective epithets on memory's retina forever. Fixed, too, is his muster roll of Ausonian chivalry, the gathering of the clans, 'from mountainous Praeneste, from the tilled lands around Gabii, from the banks of the cool Anio, and the rivulets sparkling among the Hernican hills.'

Add to all this all the devices of poetical technique, assonance, alliteration, parallelism, hypermeter, onomatopoeia, Greek rhythms, marvellous interlacings of dactyls and spondees, deftest handling and shiftings of caesuras, and we begin to understand why, after an inkling into the features of Virgil's style—his oratory, his romanticism, his melancholy, his tenderness, his word-symbolism, his pen-pictures—an appreciation of his *rhythm* is the last, but by no means the least, of the requisites for a complete realisation of his meaning.

A Poem conveying the glamour of Empire through a royalty of words, lit up with splendid rhetoric or veiled with subtle meaning, shot with threads of manly pathos and strands of sympathy divine, moistened with tears that spring from a shy but peerless heart, adorned with every device that makes of the instrument of language the fullest if not the finest of the arts, a volume of romance and of ritual, of piety and of prowess, of comradeships and hates—a rhythmic scroll of Love and Toil and Fate, no wonder that the Aeneid, however marred by pedants or missed by pedagogues, is still, after nineteen centuries, the school-boy's favourite, the scholar's keepsake, the poet's model, and the statesman's friend.

PIUS AENEAS

The character of Aeneas must be measured by the full meaning of the Roman *pietas* or 'dutifulness.' Aeneas

is *pius* because he is to bring his country's gods to Latium; he is *pius* because he carries his aged father on his own shoulders from the Sack of Troy; he is *pius* because he is a patriot, sword in hand, in the supreme hour of Troy's travail. Withal, he is a principle more than a personality. He represents an idea: he is a Man of Destiny. He must do his *duty*, even if, in the doing, he leaves behind him (as at Carthage) a broken heart. He is not to be judged by any modern code of honour. The voice of Heaven is more compelling than the pleadings of the flesh; he is under the 'categorical imperative' of Fate. Latium is his appointed goal; any other place, be it never so tempting, shall be merely a *pièd-a-terre*. *Is voluitur ordo*. If Rome is to be one day founded, anything and everything that does not 'tend to Latium' must be sacrificed; the hope of Iulus is far more than a filial desire—it is a lode-star of Heaven itself. How then, in view of this concept, can Aeneas be called a weakling and a poltroon? He is not Achilles: he is not meant to be Achilles. He has his splendid quality of bravery, it is true; he has moral fortitude as well—

O passi graviora, deus dabit his quoque finem.

He has the *mens immota* of great men with a mission; but this straight purpose does not spring from personal volition, but from a surrender of human will to supernatural influence. He goes so far as to confess

Italiam non sponte sequor.

He has been charged with deserting Dido, but it was the queen who made love to him, not he to the queen. It was the widow who set her cap for the widower. It was Dido's sister who, by her subtle whisperings, completed the work which the supposititious Iulus had begun. If any one is to be put in the moral pillory, it is not Aeneas of Troy but Anna of Carthage. Again, he has been styled an egoist. '*Sum pius Aeneas*' is how he introduces himself, and all through he goes about with

that painful adjective ostentatiously tied around his neck.' This criticism of Mr. Page's is scarcely fair. The epithet is justifiable, if we admit a touch of the *εἰρωνεία* of the Greek tragic style. The adjective *pius* is no longer priggish, if we consider that the reader is aware that the 'huntress' whom Aeneas is addressing is really his own mother, whom we may suppose to inwardly accept this self-bestowed title of her son; that Aeneas therefore is properly, though unconsciously, using a correct epithet, and that a further proof of its propriety here is found in the fact that, when revealing himself later on to Dido, he no longer says, *sum pius Aeneas*, but simply *adsum Troius Aeneas*. Virgil knew his own art better than even his best critics.

The question remains, is Aeneas a hero of *epic* size? Some one has said that the Aeneid succeeds in spite of its hero. Yet he is brave, magnanimous, politic, princely. As a statesman he is far superior to Achilles; as a civilising hero he has no prototype in Homer. Professor Tyrrell declares that Virgil found the required link between the mythological and historical epic in the person of Aeneas and that he had in him a hero in every way suited to his purpose. 'If Virgil,' he says, 'had chosen a hero more prominent in the *Iliad*, he would have exposed himself to a dangerous comparison with Homer; a less dignified hero would not have been a worthy ancestor of the Roman race.'

There is this further question: how much of *Augustus* is there in Aeneas? That Virgil admired the Emperor on public as well as personal grounds is admitted; that his flattery of him in the sixth and eighth books is sincere may be maintained; that Aeneas and Augustus are never far from each other in the poem is recognised; but that the one is the embodiment of the other is untrue. We know that Virgil put aside the project of writing an epic on Augustus; is it likely then that he would set up the conqueror of Actium as the real hero of the epic

which he did write? Aeneas was a civiliser, Augustus was a saviour; Aeneas was a founder, Augustus was a restorer; Aeneas was a man of prayer, Augustus was a man of peace; Aeneas was a prince and Augustus a *princeps*; and so the one protraiture may be, in certain traits, a reflex without being a replica of the other.

Finally, it may be asked how much of Virgil himself is discoverable in Aeneas? The headmaster of the Roxbury Latin School goes so far as to say that, except for the cruelty to Dido, it might be stated that Aeneas is Virgil himself. 'He exhibits unfailing good taste and a Hamlet-like detachment of mind. At heart he is a poet; not a man of action, but an impartial, impressionable spectator of events.' In one instance, at least, we can admit the truth of this. The brooding utterance at the sight of the picture of Troy in the temple at Carthage is the poet's own heart upon the lips of his hero.

THE INFLUENCE OF VIRGIL

A. The influence of this poet has been unique, and was for eighteen centuries supreme. His *teaching* value has never suffered a break. He was not, it is true, without critics and detractors, even in his own day. His exposure of a low poet, by name Bathyllus, once set all Rome laughing. Being asked, so the old story goes, to contribute the verses in celebration of the deity who presided over the garden of Maecenas, he wrote (anonymously) the following distich in honour of Augustus

*Nocte pluit tota: redeunt spectacula mane;
Divisum imperium cum Jove Caesar habet.*

Bathyllus claimed the verses as his, and was liberally rewarded. Virgil deliberately rewrote the verses in question near the palace, and under them

Hos ego, versiculos feci, tulit alter honores,

to which were appended the words *Sic vos non vobis*

repeated four times. The claimant was unable to fill them in, and the real author did so in this wise:

*Sic vos non vobis nidificatis aves,
Sic vos non vobis tellera fertis oves,
Sic vos non vobis mellificatis apes,
Sic vos non vobis fertis aratra boves.*

The incident, even if merely *ben trovato*, pillories any and every literary jackdaw who would preen himself in another's plumage.

Bavius and Maevius, two other inferior poets, he dismisses with a contemptuous couplet in the Third Eclogue. The buzzing of gnats like these was drowned in the storm of applause which greeted the publication of the Aeneid. Rome at last had a national Poem which penetrated her schools as well as her forums. Virgil at once took a place beside Homer in the teaching of youth. Both he and Horace were begrimed school-books in Juvenal's time:

*. . cum totus decolor esset
Flaccus et haereret nigro fuligo Maroni.*

The literary lady of the same period pits Virgil against Homer at her dinner-table. We further learn from Juvenal's eleventh Satire that rival passages from both poets formed part of the *recitatio* which was quite a feature of the entertainment at a Roman dinner.*

The wealth of suggested meanings and the bewildering constructions exercised *grammaticus* and commentator alike. The best known of the ancient commentaries, and perhaps the most valuable of all, is that which goes under the name of Servius, belonging to the latter part of the fourth century. In modern times, the *Delphin* edition of Charles de la Rue, the Jesuit (*Ruaeus*), has done more than any single edition to advance the study of Virgil.

*Quintilian, on the other hand, clearly felt the differences which make comparison hopeless.

B. The influence of Virgil on Latin Literature was no less remarkable, especially on the historian of the early Empire. Dr. Tyrrell (*Latin Poetry*) tells us that the Virgilian diction so coloured the style of Tacitus that a Virgilian parallel often dispels the obscurity of a corrupt passage in the "Annals" or "Histories." The highest ambition of later epicists,* of Valerius Flaccus, Silius Italicus, and Statius was to follow in the wake of the Aeneid. The Great Seal of Mantua had been affixed once and for all to Latin style. Silius kept his poetic idol's birthday sacred, and visited his tomb near Naples 'as if it were the temple of a god.' In the schools of the fourth and fifth centuries, Virgil among Latin poets holds the foremost place. Ausonius and Apollinaris Sidonius maintained the reverential attitude of Silius and Statius. There is hardly any author to whom St. Augustine so frequently refers in the "City of God." The Aeneid became not merely a text-book, not only a work of literature, but an oracle of Fate. The volumes opened at random were imagined to supply to the openers suggestions respecting their future fortune, which were called *Sortes Vergilianae*. The Emperor Alexander Severus is said to have opened at the line *tu regere imperio populos Romane memento*.† Even the barbarians who overthrew the Roman Empire failed to overthrow the Roman Epic. Spreading Christianity began to claim the pagan poet, in a measure, for its own. The fourth Eclogue was given a Messianic turn. If this interpretation, confesses the historian Gibbon, contributed to the conversion of the first Christian Emperor, Virgil may deserve to be ranked among the successful missionaries of the Gospel. In

* Lucan is perhaps an exception.

† The 'try' of King Charles I one day in the Bodleian Library at Oxford bespoke the tragic issue which history so well knows. His Majesty had opened the fourth Aeneid at the passage beginning *at bello audacis populi vexatus et armis*, and ending *sed cadat ante diem mediaque inhumatus arena*.

far-off Britain the author of the *Aeneid* cast over the saintly recluse of Jarrow the same spell he was to exercise over the brooding exile of Florence.

C. The *mediaeval* mind was singularly prepared for a *cultus* of the poet. He appealed to its deeply religious sense on many sides. Statesmen read into his weaving together of 'Church and State' the germ of the Holy Roman Empire. Divines were attracted by his theory of punishment consequent upon sin; by his hero's supernatural sense of duty and heaven-inspired deliverance from woman's wile; by the prayerfulness of Aeneas on every critical occasion; by the poet's graded conditions of the after-life; and by his purgatorial doctrine. No wonder that Dante should have hailed him as a master, and chosen him for his nether guide. He even came to be invoked as a Prophet of the Gentiles in local liturgies of the Church of France. This *vates Gentilium* was, however, transformed into a necromancer in the tales of the vulgar. The process by which a wise man is changed into a wizard is a very old one. In fact the two English words are etymologically the same. Necromancy used to be attributed to superior knowledge. In old days, *Magia* was said to have been the name of Virgil's mother, hence the son must needs be a magician. He was versed in Sibylline lore, and his Sibyllism was refracted into sorcery. And so legend* bespoke him, in the popular belief, 'an enchanter who created talismans at leisure, sailed through the air in magic ships, whisked princesses from Rome to Babylon,' etc. The Golden Bough had become a witches' broom.

Petrarch appears to have been the first to challenge this popular belief. With him the Virgilian magic was solely poetical.† It was under his influence that the

* The curious reader will find this strange evolution fully recorded in Comparetti's *Virgilio nel medio Aevo*.

† In the Ambrosian Library at Milan, Petrarch's carefully annotated copy of Virgil may still be seen.

Aeneid was accepted as the sole model that was worthy of imitation by the epic poets of the succeeding age. It was the sight of Virgil's tomb that made Boccaccio long for a poet's fame. Nay, a humanist Pontiff, Aeneas Silvius Piccolomini, on surrendering the name of Aeneas, assumed the papal name of Pius. I need not rehearse Dante's debt to Virgil: it is known to any ordinary student of literature.

The Virgilian cult passed from Renaissance Italy to France and England, and was felt not by scholars and critics only, but by the great poets and essayists, the orators and statesmen of the seventeenth and eighteenth centuries. In England, a national interest as well as a splendid patronage surrounded Dryden's translation of the Aeneid; and the work was long considered his highest glory.* The verdicts of Scaliger and Voltaire repeated the views of the Renaissance.

D. But at last a cannonade of German criticism opened fire upon Virgil and 'all his works and pomps.' The famous Niebuhr led the attack. The still more famous Mommsen seconded in due course. Coleridge and Carlyle in England supported the batteries of the Fatherland; Keightley, Keble, and Gladstone poured in a dropping fire. Never again, Mr. Sellar reluctantly admits, can Virgil enter into rivalry with Homer as the inspired poet of heroic action. The Mantuan flagstaff has been riddled, but the flag itself, though now somewhat dimmed and rent, remains. Under its folds have gathered great historians like Tacitus and Gibbon; essayists like Macaulay and Montaigne; saints like Augustine and Jerome; literary divines from Bede to John Henry Newman; orators of fame like Bossuet and Burke; great critics from Aulus Gellius and Macrobius to Voltaire and Sainte-Beuve; distinguished commentators from Cornutus, Probus, and Servius to Heyne, Henry, and

* This once famous translation is now all but neglected, whilst editions of Pope's Iliad continue to be steadily issued.

Conington. It has borne upon it a spell for the great poets of more than one literature. Dante and Petrarch, Tasso and Ariosto, Voltaire and Camoens, Surrey and Spenser, Marlowe and Milton, Dryden and Thomson, Wordsworth and Tennyson attest its inspiration and its power. It is the 'royallest and chastest' flag that ever has been hung in the temple-choir of the Muses.

VIRGIL'S INDEBTEDNESS

I

PATRONAL

The battle of Actium had paralysed by one stroke at sea the 'adverse East,' when Virgil braced himself to the task of the *Aeneid*. The eagle of victory had once more perched upon the arms of the West. Renegade and Regina had sunk together their last chance in the Ambracian Gulf. The grand-nephew of the great Julius had earned his triumphal car. A court was forming on the banks of the Tiber. The *Princeps*, whilst masking his new authority under the old forms, was rapidly embodying in his own person the powers of a permanently dictatorial Rome. Laws were being fashioned to consolidate, and Literature invited to adorn the new régime. The patriotism of the pen was courted to supplement the statesmanship of Maecenas and the stoutness of Agrippa. The *Pax Romana* was to be canonized by poetry worthy of Phoebus' ear. One man was already known to be pre-eminently fitted for the task by personal temperament, by political sympathy, by the sweep of his intellect and the sorcery of his art; and so the policy of harnessing letters to the imperial car bore its fruit, not only in the lyric metres of Horace, but in the rolling hexameters of the *Aeneid*, to the eternal credit of Caesar Augustus. Both Horace and Virgil were born of humble parentage; neither

of them had been fashioned to the courtier's trade; and yet the freedman's and the farmer's son became, as members of the Circle of Maecenas, imperial props and propagandists whose rhythms were of as much value to the new order of things as were the resources of civilisation. To the lyric, and much more to the epic Muse, the *ignobile otium*, which the calculating generosity of high-placed patrons provided, was a literary necessity. Mr. Sellar tells us that 'there never was an age in which great writers trained themselves so carefully for their office, strove so much to conform to recognised principles of art, reflected so much on the plan and purpose of their compositions, or used more patient industry in bringing their conceptions to maturity.' This careful training, this staid reflection, this patient industry demanded the calm and competence which Horace found in the gift of the Sabine farm and Virgil in the dowered retreat near 'sweet Parthenope.'

II

LITERARY

A. Virgil owes to *Homer* the framework of his epic, the form of his verse, and the choice of his hero. The *Aeneid* is a combination of the *Iliad* and *Odyssey*. The wanderings of Aeneas are inspired by the adventures of Ulixes. The prowess of Greece before Troy is duplicated by the valour of Troy in Latium. The Olympic gods continue to intervene in combat and council, to send warning messengers, and weave protecting mists. 'They do the same things as in Homer, but they do them rather stiffly.' The Homeric similes are faithfully reproduced. The request of Dido to Aeneas to tell his adventures is a re-echo of the request of King Alcinous to Ulixes in the *Odyssey*; the Wooden Horse is taken from the eighth book of the same poem; Here's visit to Aphrodite in

the fourteenth book of the Iliad is the model of the interview between Juno and Venus in the fourth book of the Aeneid; the funeral games in honour of Anchises parallel the games celebrated by Achilles in honour of Patroclus; the sixth book of the Aeneid owes its existence to the eleventh book of the Odyssey; the pictured shield of Achilles prompted the storied shield of Aeneas; and the fate of Turnus at the close of the work reflects the fall of Patroclus.

But it is not all imitation. The Iliad and Odyssey are essentially poems of personal, the Aeneid is the epic of national fortunes. The language is different, the motives for action are different, the outlook, the artists are different. It has been said of the Odyssey that it has as many aspects as translations; of the Aeneid there is but one fundamental aspect, *Romanam condere gentem*. The Roman cannot describe a battle or tell a story like the Greek. Even when he draws upon the older bard, he modifies or amplifies, alters or disfigures, as he thinks fit. The shield of Aeneas is not a picture, like the shield of Achilles, but a political symbolism. The borrowed descent into Hades becomes a device to expound a philosophy and to unroll a Roman pageant. The 'long-tried, royal Odysseus' reappears as a *fandl ficator*—a Greek Talleyrand. The *Ludus Troianus* is introduced as a Roman offset to the imitations of the Homeric games. The Sack of Troy and the Tragedy of Dido are culled from no Homeric source.

The marked difference between Homer and Virgil in their *way of treating war* has been observed. The Greek luxuriates in the clash of combat; the Roman mingles the battle-cry with tears. The *idea of Destiny*, so dominant in Virgil, is secondary or intermittent in the older poet. The *conception of Hades*, as a place palpitating with a life and lessons of its own, is far removed from the meagre Plutonian manse touched upon by Demodocus in the Odyssey.

Conington would have us believe that Homer was, in Virgil's eyes, not the father of history and poetry but the rival bard of a rival nation. The friendly flourish of Propertius (see *Life of Virgil*) expressed the secret feeling of the author himself at the time, as well as the expectations of his countrymen. If the surface of the Aeneid is Homeric and huxtered, that which is beneath is Roman and rivallous. But to challenge is not to triumph; and the verdict of Pope that 'Homer makes us hearers and Virgil leaves us readers,' is another way of saying that Virgil gleaned his material from study, Homer from life.

Virgil drew not only from the old Greek epos but from the much later *Argonautics* of Apollonius of Rhodes. Much of the structure and language of the Aeneid is borrowed line by line. But, as Professor Gilbert Murray observes, 'the Medea and Jason of the Argonautica are at once more interesting and more natural than their copies, the Dido and Aeneas of Virgil. The wild love of the witch-maiden sits curiously on the queen and organiser of industrial Carthage; and the two qualities which form an essential part of Jason—the weakness which makes him a traitor, and the deliberate gentleness which contrasts with Medea—seem incongruous in the father of Rome.'

Virgil's debt to the *Greek drama* is secondary only to his obligations to the Greek epic. We know that he was a close student of Euripides. Euripides could draw bold as well as tender women; and the bolder of his women-portraits, Hecuba, Clytemnestra, Phaedra, and Medea, probably suggested the portraiture of Dido, Amata, Juturna, and Camilla. Again, Euripides was fond of making his personages plead in formal speeches; and they pleaded so well that teachers of the art of expression recommended them as models. I have elsewhere cited a query from Macrobius whether the oratorical aspirant would profit more by a study of Virgil or of

Cicero; and if the rhetorical element in Virgil be ascribed to his Roman training, we must not forget that the poet himself looked away to Greece for the palm in pleading cases. *Orabunt causas melius.*

Conington points out the indebtedness of Virgil to another master of Greek tragedy. 'That which is so remarkable a feature of Virgil's style, his practise of employing combinations of words, so constructed as to remind the reader of other and yet other combinations, could hardly be better illustrated than by a comparison of the language of Virgil with the language of Sophocles.'

B. No Roman writer, least of all a gleaner like Virgil, could afford to overlook or ignore his predecessors in Latin literature. The influence of Lucretius upon the *Georgics* has already been noticed. The influence of Ennius on the *Aeneid* was the influence of a precursor. The hexameters of the *Annales* furnished the crude material which was worked even by Cicero,* as well as by Lucretius, and repolished by Virgil into hexameters *de luxe*. The latter is reported to have once said—rather finically for a modest man—that he was 'gathering gold from the dung-heap of Ennius.' One at least of these stercorised nuggets appears without any change in VI, 847. Another choice picking is in the second book beginning with *At domus interior* (ll. 486 sqq.), which lines are said to have been borrowed straight from the "Destruction of Alba." Anyhow, it was the *Annales* of Ennius which blazed the trail for the *Aeneid*: it was the rude torch of the old Calabrian that kindled in the breast of the Mantuan the crystalline glow of Rome's ordered greatness.

Of Virgil's obligations to the other pioneers of Roman poetry, little need be said. Macrobius is our authority

* The poetry of Cicero has been overlooked in the splendour of his prose. Many critics from Juvenal onward have decried it, but its form at least showed a decided advance in the Roman manipulation of 'the stately Greek exotic.'

that the storm in the first book and the subsequent complaint of Venus to Jupiter are taken from the first book of Naevius' *Bellum Punicum*. 'The Saturnians * could at best make rough materials for Virgil's noble lines; yet it is something to be a hodsman when princes build.'

C. *Graeco-Roman Art.* Virgil, as a man of erudition and culture, must have been acquainted with the masterpieces, and especially with the monumental decorations, of the Augustan Age. The temple of Apollo, built by the *Princeps* on the Palatine, was richly adorned with sculptures; and the giant statue of Augustus in the Vatican belongs to Virgil's own day. Again, the Trojan war was a very common subject in art, and its wrought scenes must have left their impress on the poet's mind, like those in Juno's temple at Carthage. The description of Venus, disguised as a huntress, tallies, at least in respect of the phrase *nuda genu*, with the "Artemis of Versailles"; and the fully draped figure of the same goddess undisguised corresponds with the *Venus Genetrix*, which the Greek sculptor Arcesilaus made for the forum of Julius Caesar. The *Neptune* of Scopas, set up in that deity's temple in Rome about the time Virgil set to work on the *Aeneid*, probably influenced the description, towards the close of the fifth book, of the Sea-God and his train. The *Laocoön* and *Ganymede* groups in the Vatican—the latter modelled on the famous bronze group of Leochares the Athenian—may differ in details from the descriptions in Books II and V respectively, but as both were executed long before Virgil wrote, it is hard to resist the thought that two such famous works did not present to him, for use in his poem, the two legends in their most striking light. From the painting of Polygnotus at Delphi may have come, refracted through an Etruscan medium,

* An excellent parallel of the old Saturnian metre is furnished by Lord Macaulay in the nursery line:

The queen was in her parlor | eating bread and honey.

the grim portrait of Charon the Ferryman; and from the group of Helios and his four steeds on the east pediment of the Parthenon, the plunging forth from the deep of the Horses of the Sun in the twelfth book. Finally, it would seem, from many passages, that in referring to the *attributes* of the gods, Virgil has his eye upon their forms in art.*

THE TALE OF TROY

I. Of all the cities which shared in the later bloom of Aegean culture (writes Professor Bury) none was greater or destined to be more famous than that which arose on the southern side of the Hellespont, on that hill whereon five cities had already risen and fallen. The new Troy, through whose glory the name of the spot was to become a household word forever throughout all European lands, was built on the levelled ruins of the older towns. The circuit of the new city was far wider, and within a great wall of well-wrought stone the citadel rose, terrace upon terrace. On that commanding summit, just as at Mycenae, we must presume that the king's palace stood.

II. According to Homer, the abduction of Helen by Paris occasioned the Trojan War. Menelaus, the injured husband, along with his brother Agamemnon, visited all the Grecian chieftains in turn, and successfully persuaded them to avenge the domestic and social wrong through the means of a combined expedition against Ilium. Agamemnon was chosen commander-in-chief; next to him, the most prominent Greek heroes are Menelaus, Achilles

*As the Pantheon was either just built or in process of building when Virgil wrote, opportunity was taken by the poet in the first book of the Aeneid to compliment the builder Agrippa (and through the builder, Augustus) by allusion to the new building with its bronze *limina*, its bronze *fores* approached by a flight of steps, and its bronze girders.

and Patroclus, the two Ajaxes, Nestor and his son Antilochus, Odysseus, Diomedes, and (at the eleventh hour) Philoctetes, who slew the Trojan traitor with one of the arrows of Hercules.

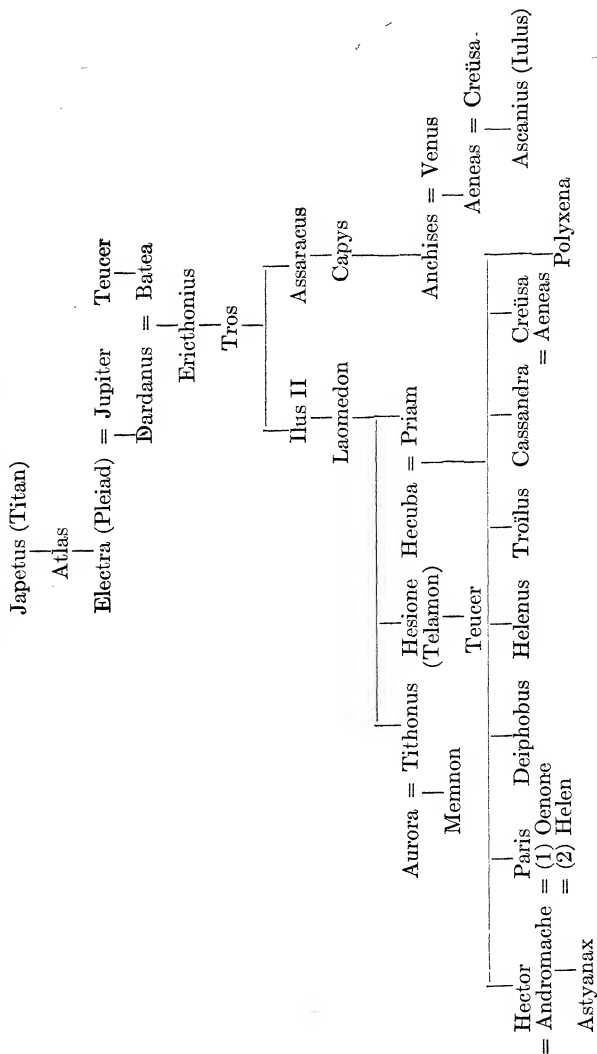
III. The entire host of 100,000 men and over a thousand ships sailed straight, according to Homer's account, from the harbour of Aulis in Boeotia to the Troad. After pitching their camp, Odysseus (Ulixes) and Menelaus proceed as ambassadors to Troy to demand the surrender of Helen. But this proposal, in spite of the inclination of Helen herself and the admonition of the Trojan Antenor, falls to the ground owing to the opposition of Paris, and war begins. The siege of Troy lasted for ten years owing to the splendid defence and massive fortifications of the city on the one hand and the dread inspired by the arms of Achilles on the other. At last the decisive tenth year arrives. The Homeric *Iliad* narrates the events of this year, confining itself to the space of fifty-one days, and concluding with the burial of Hector.

IV. Upon Hector's death, later legends bring the Amazons, under their queen Penthesilea, to the aid of Troy. Then follows the violent quarrel between Ulixes and Achilles, between craft and chivalry—a quarrel previously foretold to Agamemnon by the oracle at Delphi as one of the conditions of the capture of the city. The slaying of Achilles by the god-directed shaft of Paris, and of Paris by the ancestral arrow of Philoctetes, the heir of Hercules, are among the tragic episodes which precede the last phase of the capture of Troy, namely, the removal of the Palladium from the temple of Athene (Minerva) on the citadel. Even when the image of the goddess has been filched by Diomedes and Ulixes, the town can be taken only by treachery. This final treachery, namely, the Wooden Horse, built by Epeus, on the inspired advice of Athene, and Sinon's perfidious conduct, together with the fate of Laocoön, are told with graphic pen in the second book of the *Aeneid*. Thus Troy is captured (1184 B.C.);

all the inhabitants are either slain or carried into slavery, and the city is destroyed. The only survivors of the Royal House, besides Aeneas, are Helenus, Cassandra, and Andromache.

V. 'We need not doubt the truth of the legend which records that the city fell through Grecian craft or valour. The Phrygian power and the lofty stronghold of "Sacred Ilios" made a deep impression on the souls of the Grecian invaders; and the strife, on whatever scale it really was, blended by their imagination with the old legends of their gods, inspired the Achaean minstrels with new songs. Through their minstrelsy the struggle between the Phrygians and the Greek settlers assumed the proportions of a common expedition of all the people of Greece against the town of Troy; and the Trojan War established itself in the belief of the Greeks as the first great episode in the everlasting debate between East and West.' (Bury.)

THE ROYAL FAMILY OF TROY:—



THE LEGEND OF AENEAS

I. It was Stesichorus, the 'lyric Homer' and remodeller of myths, who, in his *Destruction of Ilion* (about 600 B.C.) first brought Aeneas to the West.* With him originated, as Mommsen tells us, the group of the hero, his wife, his little son, and his aged father, with the bearing of the household gods in the flight from burning Troy.

II. For several centuries, Greek scholars had attempted to connect the legend of Aeneas with the most famous legends of Latium, especially those referring to the foundation of Rome. Their object was to establish a kind of mythical relationship between the Latins and the Greeks. With the countenance of the Roman Senate, which had occasionally used the legend for purposes of Oriental policy, its ramifications had slowly increased; several great families, including the *gens Julia*, traced their origin from the legendary comrades of Aeneas; the main legend and its subordinate versions had become so integral a part of the mythical history of Rome that no one would venture to criticize it. Even Livy, therefore, begins his history by narrating the arrival of Aeneas in Italy, his alliance with King Latinus, his marriage with the king's daughter, the foundation of Lavinium, and the wars with Turnus, king of the Rutuli, and Mezentius, king of the Etruscans; he then enumerates the long list of the descendants of Aeneas, the towns and colonies founded by his sons, grandsons and great-grandsons, until he reaches Romulus and Remus. Thus we can readily understand why Virgil chose this legend for the subject of his poem. (Guglielmo Ferrero.)

III. The Roman version, in its earliest forms, as we see it in Naevius and Ennius, brought Aeneas almost into contact with the founders of Rome, Romulus and Remus

* In Homer, Aeneas, after the fall of Ilion, rules over the Trojans who remained at home.

being regarded as children of his daughter Ilia by the god Mars. In later times, to fill up duly the space between the fall of Troy and the founding of Rome, the line of Alban kings descended from Silvius, his son by Lavinia, was inserted between him and Romulus.

IV. 'The story of Aeneas gave almost as good an opportunity of celebrating the origin of Rome as the story of Romulus would have given, while it afforded better opportunities for allusions to Roman history. Secondly, it was much better adapted for the glorification of Augustus; and thereby it made imitators of Homer possible to a greater extent than any other subject could have done.'

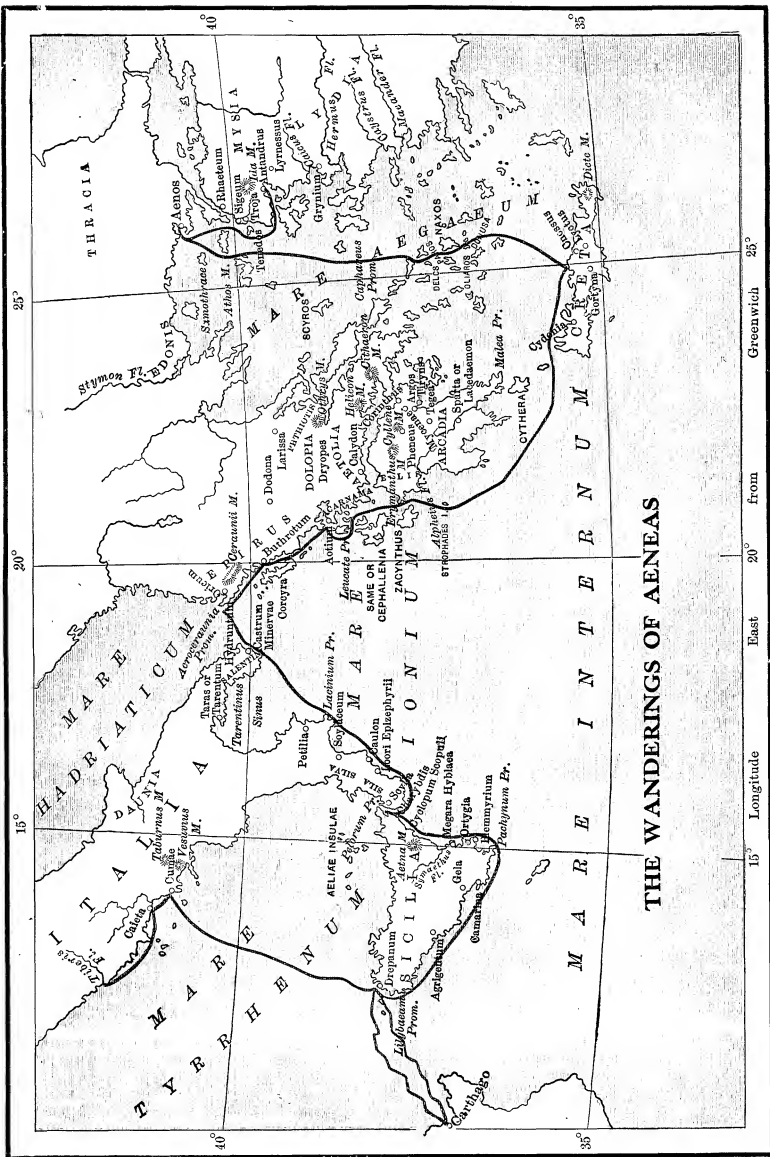
THE STORY OF THE AENEID

Book I. In close imitation of the unconscious art of Homer, Virgil does not begin his story of the wanderings of Aeneas with the fall of Troy. The poem opens with a picture of the prince and his company, with their voyages nearly over, and almost in sight of their goal in Italy. There another storm, sent upon them, at the instigation of Juno, scatters their fleet and wrecks it on the Libyan shores. Aeneas lands, slays seven large stags, the carcasses of which he distributes, one to each of the seven ships apparently left to him, and exhorts his comrades to patience and hope. A banquet of rich venison and old wine follows. Meanwhile the Goddess Venus pleads with Jupiter, whose all-seeing eye is fixed on the Libyan realms; and the progenitor of men and gods cheers her with the bright prophecy of the future glory that will accrue to the posterity of her sons—the Romans as lords of the world. Venus descends to earth, and, in the guise of a huntress, presents herself to Aeneas and points out the city of Carthage in progress of building by the Phoenician Dido. Aeneas, squired by Achates, enters the city under cover of a cloud, and there discovers his mates from the missing

ships. Dido welcomes the wanderers with royal hospitality. The book concludes with the substitution by Venus of Cupid in place of Ascanius, a device which inflames the queen with a passionate love for her guest as she incites him to a recital of the battles, sieges and fortunes he had passed.

Book II. Aeneas complies with the queen's request and proceeds to tell the particulars, so far as he himself had shared in them, of the Sack of Troy. His tale begins with the sham retreat of the Greeks to Tenedos, and the building of the Wooden Horse. Though filled with armed men, the Trojans regard it as a saving substitute for the stolen Palladium, despite the warning of Laocoön, whose gruesome death is described, as well as the successful knavery of the supposed runaway Sinon. The Greeks return from Tenedos, the Horse is opened, and the city is surprised. Aeneas is warned by Hector's shade to consult his own safety, but he is too valiant to follow the admonition before he has tried what 'a forlorn hope' can do. He makes a gallant attempt until his comrades, having assumed the armour of some Greeks whom they had slain, are taken by the Trojans for enemies, and many of them are killed by their own friends. Then follows the sack of Priam's palace, and the murder of the aged king himself. Aeneas at last abandons hope of saving the city, and with his father, whose reluctance to leave is finally overcome by a sign from heaven, makes his escape from Troy. Creüsa, his wife, is lost in the crowd; hastening back in quest of her, he encounters her shade. She bids him dry his tears, and prophesies bright days in store for him where 'Lydian Tiber with gentle volume flows.'

Book III. After the overthrow of Troy, Aeneas builds a fleet of twenty ships at Antandros, and, having set sail with a number of fellow exiles, lands first in Thrace. There he begins to found a city; but the shade of Polydorus (a son of Priam, who had been slain by King Polymnestor) warns him to avoid the accursed land, which he



THE WANDERINGS OF AENEAS

15° Longitude East 20° from Greenwich 25°

immediately abandons. Reaching Delos, he consults the oracle of Apollo with regard to his journey and final settlement; but, through a misinterpretation of the response, he steers for Crete instead of for Italy. Here again ill omens and a plague retard the building of his rising city; but being accurately and distinctly instructed by the Penates, who appeared to him in sleep, he finally shapes his course for Italy. He is overtaken, however, by a storm, and wafted to the Strophades Islands, infested by the Harpies, thence to Actium where he celebrates games in honour of Apollo. Passing Coreyra, he lands in Epirus, and finds it ruled by Helenus, one of the sons of Priam, to whom, after the death of Pyrrhus, the kingdom had fallen and, along with it, Hector's Andromache. He is received with great kindness by these his former friends, and instructed by Helenus in all the labours and dangers that yet await him on his voyage. Crossing to the Italian shore, he coasts southward and approaches the district of Sicily near Aetna, where he narrowly escapes the Cyclopes, and again stands out to sea. The warnings of Helenus enable him to avoid the dangers of Scylla and Charybdis, and after a circuitous course to reach Drepanum, where his father Anchises dies. Setting sail, he is driven to Carthage.

Book IV. Dido, having become violently enamoured of Aeneas, consults her sister Anna, and is by her advised to consent to marriage with the Trojan prince. The glowing phases of the queen's love are splendidly described. Juno is brought into consultation with Venus; both agree to the union now so much desired by Dido, Juno devising a plan by which to bring it about. The queen proposes a hunting excursion, which accordingly takes place; but when all are in eager pursuit of the game, a violent thunderstorm is sent down by Juno, causing the hunters to fly in different directions. Aeneas and Dido, however, accidentally take shelter in the same cave. Soon after the event, Jupiter, roused by the remonstrances of Iarbas, sends Mercury to Aeneas with an authoritative command to leave Africa and

make for Italy, which order the son of Anchises prepares to obey. Dido immediately suspects the intentions of Aeneas, and expostulates with him, but in vain; and accordingly, being unable to bear up against her grief, she determines to die. Concealing her purpose from her sister, she erects a huge pyre, and pretends that it is intended for the celebration of magic ceremonies, by which she may be enabled to shake off her affection for Aeneas, and to forget him altogether. Her grief now waxes frantic; but, by this time, Aeneas has weighed anchor, and stands out to sea in the middle of the night. In the morning, Dido, maddened by the sight of the Trojan ships in the distant offing, breaks out in a paroxysm of love-sick sorrow, and imprecates calamities on her once cherished guest; and having dismissed her attendants, she slays herself on the pyre.

Book V. Aeneas, leaving Carthage, sets sail for Italy, but, by the violence of a tempest, is a second time driven on the coast of Sicily where, assisted by the friendly co-operation of Trojan Acestes, he celebrates games at his father Anchises' tomb, on the anniversary of the latter's death. But in the meantime, the Trojan women, instigated by Iris, the messenger of Juno, set fire to the ships, of which four are burned, the others being miraculously preserved by Jupiter. The following night Anchises appears to Aeneas in a vision, and gives him advice and direction as to his future course. Aeneas founds the town of Acesta, and leaves as colonists several matrons and the old men unfit for active service in war, and he himself again turns his prows toward Latinum. In this voyage, Neptune renders the ocean propitious; and at length, after his many wanderings, the hero reaches Italy, but not before losing his trusty pilot, Palinurus, off the Hesperian coast.

Book VI. 'The sixth book is that in which Virgil is admitted to be at once most rich and most independent. He gathers up the fruit of all his study of legend, of his-

tory, and of philosophy into the vision of the other world and of the future life; and here his debt to Homer is but little, except for the suggestion of the visit that his hero pays to the under-regions.' No sooner have Aeneas and his followers reached the shores of Italy than, at the bidding of the Sibyl of Cumae, he descends by the aid of a mystic, golden branch into the realms of Dis. Here he encounters many a weird vision, visits the abode of disembodied spirits, sees from afar the place of torment of the wicked, and moves over the Elysian plains.

Not without some inconsistency, Virgil here brings in the doctrine of the transmigration of souls, and of their purifying sufferings. Then, guided by his father's spirit, Aeneas is led into the midst of the spirits that are afterwards to be clothed in the bodies of the chiefs of Alba and of the heroes of Rome, thus giving the poet occasion for a magnificent series of prophecies of the great deeds in her history. So ends the Roman *Odyssey*.

Book VII. Here the Roman *Iliad* begins. After passing the shores of Circe, Aeneas enters the mouth of the Tiber. The king of the Latins is prepared for his coming by portents, foretelling a stranger who is to wed his daughter Lavinia. The Trojans land, encamp, and send messengers to Latinus, who welcomes them and promises Lavinia to Aeneas. But the jealous Juno calls up the fury Allecto, who excites first the queen Amata against the Trojans, then the matrons, and lastly, Turnus, king of the Rutuli, another suitor of Lavinia. The peasants also are aroused by Iulus (Ascanius) slaying a pet hind belonging to the forester's daughter. Juno opens the 'Gates of War.' The rest of the book reveals the patriotism of the writer in his stirring catalogue of the clans of Italy.

Book VIII. Aeneas goes to seek the aid of Evander, the Arcadian king of Pallanteum, which was on the site where Rome was destined to arise. The latter is keeping the feast of Hercules, and recounts the story of his victory

over Cacus. By the advice of Evander, Aeneas appeals to the Etruscans to join him against their cruel king Mezentius, who had espoused the cause of Turnus. The mother of the hero brings him armour wrought by Vulcan; on the shield are embossed *res Italas Romanorumque triumphos*; and in its centre the battle of Actium, with the great gods ranged on Caesar's side.

Book IX. Herein are narrated the transformation scene of the Trojan ships into sea-nymphs (to avoid the fires of Turnus, who takes advantage of the absence of the Trojan leader) and the episode of Nisus and Euryalus, who set out at night from the camp to seek Aeneas and warn him of the danger—an episode the memory of which will last, in the poet's own words, 'while the House of Aeneas shall dwell by the steadfast stone of the Capitoline, and the lord of Rome hold sovereignty.' The Latins attack the Trojan camp, but are repulsed, when Turnus himself rushes into the rescue; but, after many valorous feats, retreats before the brave Mnestheus and his storm of spears, and leaps fully armed into the river, whose buoying waves restore him to his comrades.

Book X. A council of the gods is held in which Venus and Juno hold opposing briefs; Aeneas returns with Etruscan aid from his embassy; the struggle is renewed; young Pallas, son of Evander, falls by the hand of Turnus; Aeneas, roused to fury, rushes in pursuit of the slayer; Turnus is rescued by Juno, who makes him chase a phantom Aeneas—'a thin and pithless shade of hollow mist'; Mezentius, the cruel and exiled Etruscan king, takes the place of the Rutulian chieftain in the fray, 'huge in arms'; he is finally encountered by Aeneas who wounds him and kills Lausus, while the latter endeavours to protect his sire from the Trojan's sword. The wounded Mezentius mounts his son's steed, Rhoebus, 'his beauty, his comfort that ever had carried him victorious out of war' only to meet death at the same victorious hand.

Book XI. Pallas is buried with military honours; and in

order to put an end to the struggle, a single combat between Turnus and Aeneas is agreed to in a Council of the Latins, which again gives scope for the poet's undoubted powers of rhetoric. Turnus arms and hastens to the field where he is joined by Camilla, queen of the Volscians, 'maiden flower of Italy,' who, after many a deed of valour, is shot by an artful archer. Her dying word is still for war.

Book XII. Turnus is now determined on single combat with Aeneas; the truce is broken, and much promiscuous slaughter takes place. At last the two heroes meet; the sword of Turnus is shivered on the magic armour of Aeneas, and its bearer forced to fly; Juturna restores to her brother her father's sword, while Venus refurnishes her son with his spear, which had stuck fast in a wild olive stock. The combat is renewed. Jupiter and Juno at last settle that Aeneas be allowed to conquer, on condition that he shall not impose the name of Troy on Latium. A Fury is sent to bewilder Turnus, who at last falls to his rival's spear. The poem concludes with the death of the gallant Rutulian.

HINTS FOR TRANSLATING

I. There is no classical writer who searches so much one's command of English and one's vocabulary of taste. Not unfrequently an able translation will flash the poet's thought better than any exegesis. Even when the thought is clear, a deft alteration of the Latin parts of speech is necessary for a telling reproduction of the original, e.g. *loca nocte tacentia late* (VI, 265): 'vast tracts of silence and of night'; *fit sonitus spumante salo* (II, 209): 'the brine gurgles and foams'; *quas ego te terras . . . vectum accipio* (VI, 692, 3): 'what lands thou hast traversed to reach me!'

II. In such a sentence as *meque in mea regna remisit* (II, 543) a literal rendition would be poor indeed. Priam

is contrasting the chivalry of Achilles with the brutality of the latter's son. How tame 'and sent me back to my kingdom' sounds in comparison with some such turn as, 'and sent me back *a king* as I had come.'

III. Of course, it is quite possible to overdo this

. . . trade in classic niceties,
The dangerous craft of culling term and phrase
[From languages that want the living voice
To carry meaning to the natural heart;*

but the following "Hints" do not pretend to any such finicking aim.

IV. (a) Turn Latin verbs by English nouns, and *vice versa*, e.g. *me fraude petebas?* (IV, 675): 'was your aim to cheat me?' *Aeneas aspectu obmutuit amens* (IV, 279): 'Aeneas gazed in dumb amazement.'

(b) The verb can *magnetise* the adjective from its noun as in, *et nunc magna mei sub terras ibit imago* (IV, 654): 'and now the shade of me will pass *majestic*,' etc.

(c) The Latin usually prefers a subject of the person to a subject of the thing, especially in expressions of emotion, e.g. *tantos illa suo rumpebat pectore questus* (IV, 553): 'such were the reproaches that broke from that bursting heart'; *largo fletu simul ora rigabat* (VI, 699): 'the streaming tears rolled down his face'; *hunc tantum tibi me discessu ferre dolorem* (VI, 464): 'that my departure brought thee this much dole.'

(d) The *proleptic* adjective must be given its due force, e.g. *agit ipse furentem* (IV, 465): 'drives her *to madness*'; *steriles exurere Sirius agros*: 'Sirius baked the fields *to barrenness*.'

(e) *Que* and *et* 'epexegetic' must be duly rendered, e.g. *reliquias vino et bibulam lavere favillam* (VI, 227): 'they drenched with wine the remnant of the thirsty ashes'; *inter deserta ferarum lustra domosque* (III, 647): 'among the lonely lairs where wild beasts dwell.'

* Wordsworth.

(f) The 'paratactic' use of *et* and *que* must also be closely attended to, e.g. *vix ea fatus erat subitoque intonuit*: 'scarce had he uttered these words *when* suddenly it thundered'; *vix prima inceperat aestas et pater . . . jubebat*: 'scarce had the summer begun *when* my father,' etc. Pay attention also to *atque* 'simultaneous,' e.g. IV, 464.

(g) As an exercise rectify, in rendering, the Inversions, e.g. *ferre viam vento facilem* (III, 529): 'bring a wind to ease the way'; *spem fronte serenat* (IV, 477): 'she makes bright her brow with hope.'

(h) The Virgilian ablative is sometimes best rendered by a second verb, e.g. *arripe velis* (III, 477): 'sail and seize'; *Junonis magnae primum prece numen adora*: 'great Juno's deity first pray to and adore'; *arcem attollere tectis* (III, 134): 'to rear *and* roof a citadel'; or by a second adjective, as in *Neritos ardua saxis* (II, 271): 'Neritos rocky and steep.' Sometimes an ablative absolute may convey the main idea, as in V, 480. [Conington, in his prose version, always *opens out* the ablative absolute.]

(i) The Latin adjective may be neatly rendered by the English noun, e.g. *ea cura quietos sollicitat* (IV, 379): 'this the care that ruffles *their* rest'; *dabis improbe poenas* (IV, 386): '*villain*, thou shalt pay the penalty.'

(j) 'It must be made clear that it is impossible to translate every *descriptive* adjective of Virgil by an English adjective. The spirit of our language forbids it. Some of these adjectives may be thrown into the position of attributes or into relative clauses; at times a more vigorous verb, or a more highly coloured noun may be found to compensate for their suppression; at times we must either boldly prune them away and endure the loss without compensation, or we must attempt to make up for it by a shift of emphasis.' (*Class. Journ.*, Vol. II, no. 8.)

(k) Virgil often has two *coördinate* clauses when an adverbial or participial construction is preferable in English (quasi-parataxis), e.g. *junctis feruntur frontibus et longa sulcant vada salsa carina* (V, 156, 7): 'they dart

on, their stems in a line, and their keels driving long furrows,' etc.; *exsurgitque facem attollens atque intonat ore* (VI, 607): 'and rises with torch uplifted *and with thunder in her tones.*'

(l) The young student must carefully bring out the meaning of *qui* 'causal,' e.g. *demens qui . . . simularet* (VI, 590): 'madman for mimicking'; of *qui* 'concessive,' e.g. *quibus ultimus esset ille dies* (II, 248): 'though that day was our last'; of *qui* 'consecutive,' e.g. *inveni germana viam quae mihi reddat eum* (IV, 478): 'a way so as to bring him back to me.'

(m) Elegance is secured by reversing Latin adjective and noun in such phrases as, *animae frequentes*: 'ghostly throngs'; *dulcia furta*: 'stolen sweets'; *amoena virecta*: 'green pleasaunces'; *vastum aequor*: 'watery waste'; *gurgite ab alto*: 'from the weltering deep'; *cava saxa*: 'stony hollows'; *arma impia*: 'treason in arms'; *lacrimae decorae*: 'beauty in tears.'

(n) Beware of *slipshod* or inaccurate translation. Mind the meanings of such words as *veniam* (III, 144); *caedis* (III, 256); *dira* (III, 225); *fugam* (IV, 430); *apricis* (V, 128); *metam* (V, 159); *tela* (V, 438). Remember the *elastic* use of *pater* and of *pius*. Give due effect to the figure of *Litotes*, e.g. *hand ignara* = 'well-schooled in,' and not merely, *not ignorant of*. [The rendition of *crispans* (I, 313) and of *secat* (VI, 899) differs from the conventional one.—Cf. Notes.]

(o) As a rule, translate a *participle* by a phrase or a clause, e.g. *sonat icta securibus illex* (VI, 180): the 'holm-oak rings to the stroke of axes'; *quis tibi tum Dido cernenti talia sensus* (IV, 408): 'what then was thy feeling, Dido, at such a sight?'; *talia jactanti* (I, 102): 'as the cry leaves his lips.' [Past participles passive, especially of deponent verbs, are used at times with a *present* force.]

(p) Translate such expressions as *summersas obrue puppes* (I, 69) and *exceptum Triton immerserat* (VI, 173, 4) by *two* verbs.

V. It will be well always to follow the Latin order of words as far as the exigencies of the English collocation will permit, e.g.

*Sic fatus validis ingentem viribus hastam
In latus inque feri curvam compagibus alvum
Contorsit.*

‘So spake he, and his ponderous spear with powerful strength against the side and against the joint-ribbed belly of the creature hurled.’

THE READING OF VIRGIL

I. ‘And first I would observe that, at least in my day, a schoolboy’s repetitions were gabbled; that the master’s sole interest seemed to be that the boy should shew he remembered the words, without any regard to sense or style of delivery; a falsely-placed accent (styled a false quantity) might be observed and punished, but nothing else. The dreary drone, the hesitation, the repetition of words, the humming and hawing, the cast-down eyes, the depressed figure, the weary tone are dismal recollections of my youth. Now we do not want to make actors or orators of the boys, but we should make them read decently, intelligibly, with the just sound of each syllable both in length and pitch, and, if possible, with an indication of the characteristic quality of tone by which joy and grief, rage and joke, argument and feeling are distinguished.’ (A. J. Ellis, *The Quantitative Pronunciation of Latin*, p. 88.)

II. To express the just sound of each syllable both in length and pitch—even with the text before one’s eyes—is an ideal so difficult of attainment that the practical teacher will be sourly satisfied if the following points are attended to:

(a) Short vowels should be pronounced short, e.g. *lŏcus*, *mĕrum*, *rŏta*, *tŏga*, *impĕrium*, *fŏlia*, *spŏlia*, *hŭmi*, *bŏnus*, *fŭga*, *dŭcem*, *dŏmus*, etc.

(b) The quantity of words like *nōn*, *sīc*, *quīn* must be strictly attended to, as well as the *-īs* of datives and ablatives plural; whilst school-room monstrosities like *tempōra*, *Alcīdes*, *honōres*, *monērem* must be instantly met with the frown, if not the birch, of Orbilius. [The *dotted* vowels in the text are introduced as a forlorn protection against false quantities.]

(c) The voice should rest a little at the chief caesura, just as a choral reciter is supposed to pause at the asterisk of each verse in the Latin Psalter. [When there are two or even three caesuras, it may be very hard to decide which is the most important one.]

(d) 'No mode of reading is justifiable that fails to allow each verse to make its complete and individual expression.' In other words, there must be a slight, rhythmical pause at the end of each verse, even when the sense is continued, or when the line ends with a vowel and the next line begins with a vowel.

(e) 'Slurring' (*Synaloepha*): when a word *within* a line ends in a vowel or a diphthong, and the next word begins with a vowel or *h*, the former—except in the case of *semihiatus*—is 'slurred' or *run into* the latter. [In 'scanning' such final vowel or diphthong is, of course, not slurred, but *elided*.]

(f) We have seen that *final m* suffers *Ecthlipsis* or loses its consonantal value before a word beginning with a vowel or *h*. The recommendation is to slur the vowel that precedes *m*—which vowel becomes somewhat nasalized by way of compensation—into the initial vowel.

(g) *ēs* and *est* lose their vowel when preceded by a word ending in a vowel.

(h) The peculiar effect of *Systole*, *Diastole*, *Hiatus*, and *Synizesis* must be duly rendered.

III. Once the teacher has scored results on the foregoing points, he or she may be tempted to proceed to the 'higher' reading. The two last feet of the Hexameter will present no difficulty. There *ictus* and word-accent

coincide, and the line—except in the case of ‘Inverted Rhythm’—ends in a subsiding cadence. But it will not be so with the first four feet when *ictus* and word-accent fall on different syllables. To ignore the word-accent in such cases is to ‘scan’ a hexameter; and with this many a good teacher, as well as many an apt pupil, has been traditionally satisfied. To insist strongly, however, upon word-accent (as well as *ictus*) is supposed to be the correct thing in latter-day teaching, and a *sine qua non* of adequate reading. Professor Shorey, of Chicago University, concedes (*Classical Journal*, Vol. II, no. 5) that this can be done at points where the structure of the verse (not the sense) provides or allows a rhythmical rest or hold-on. ‘But without such pauses or breaks as these the thing *cannot* be done; it is a physiological and psychological impossibility. The introduction of them at other points in the line, to rescue the prose-accent, destroys the true time, ruins the rhythm, and yields a *staccato* drawl neither prose nor verse. . . . There cannot be two predominants in one bar—“an two ride of a horse, one must ride behind”—*il faut qu’une porte soit ouverte ou fermée.*’

IV. (a) *Scansion* is the division of a verse into its component feet; and ‘scanning’ is the reading of a verse, so divided, without reference to word-accent or sense.

(b) The word is derived from *scandere*, ‘to climb,’ as if ‘climbing’ through a poem, step by step [cf. our English, ‘to build the *lofty* rhyme.’]

(c) There is no royal road to ‘scanning’ at the expense of the Rules of Quantity and of the Laws of Prosody; but, given a fair knowledge of these, the ‘scanning’ of a line may be facilitated by observing:

(d) The last two feet usually present no difficulty. If the quantity of the syllable immediately preceding is seized (i.e. if *short*, the fourth foot will be a dactyl; if *long*, the foot is spondaic), thus the last three feet are summarily disposed of. Now turn to the beginning. The opening syllable of course is long; if the second syllable is also *long*,

then the foot is a spondee, if *short*, the foot is a dactyl. This leaves but two feet (the second and third) to be accounted for. These two feet must reckon either four syllables (i.e. two spondees), or five syllables (i.e. a dactyl + spondee, or *vice versa*), or six syllables (i.e. two dactyls); in the four-syllable or six-syllable case the scansion is at once complete.

(e) The eye shall always be on the alert for the possibility of *elision* or *ecthipsis* or both.

(f) The ordinary mode of scanning, or singing out the elements of a verse, without reference to signification, cannot be too strongly condemned, as,

Unasa, lusvie, tislul, lamspe, raresa, lutem! (Gildersleeve.)

but surely there is a *via media* whereby the sense can be followed, even if word-accent be ignored.

A. MANUSCRIPTS

I. F. A. Hirtzel—whose *Oxford Text* this edition substantially follows—says in his Latin preface that Virgil has paid the usual penalty of those whose words have fluttered on the lips of men. He further adds that not only did the innovating genius of the poet furnish a handle to interpolation, but that, owing to his premature death, many passages were left over to the care of his literary executors, whilst as many more could be remedied only by the poet's own hand, so that, shortly after his death, manuscripts were in circulation scored with various readings, corrections, conjectures and glosses of every kind—*unde defluxit librorum nostrorum familia, ejusmodi vitiis jamdudum referta*.

II. There are no less than *four* more or less complete MSS. (and three sets of fragments) which can be assigned to the fourth and fifth century A.D. These MSS. are (a) *Palatine* ('Codex Palatinus'—P.) in the Vatican Library, whither it was brought from the Palatine Library

at Heidelberg in 1622; (b) *Medicean* ('Codex Mediceus'—M.) in the Library attached to the Church of San Lorenzo, Florence; (c) *Roman* ('Codex Romanus'—R.) in the Vatican Library. Traube believes that this MS. is not prior to the sixth century; it was the MS. used by the famous Renaissance scholar, Angelo Poliziano; (d) *Vatican* ('Codex Vaticanus' or *Schedae Vaticanae*, a series of sheets with miniature illustrations, which are frequently reproduced in modern editions (and referred to as the 'Vatican Virgil').

III. The three sets of fragments are (a) the *St. Gall* Palimpsest (G.) in the Benedictine Library of St. Gall in Switzerland; (b) the *Verona* Palimpsest (V.) in the Chapter Library at Verona; (c) the *Berlin* Palimpsest (A.) which Ribbeck considers older than any extant MS.

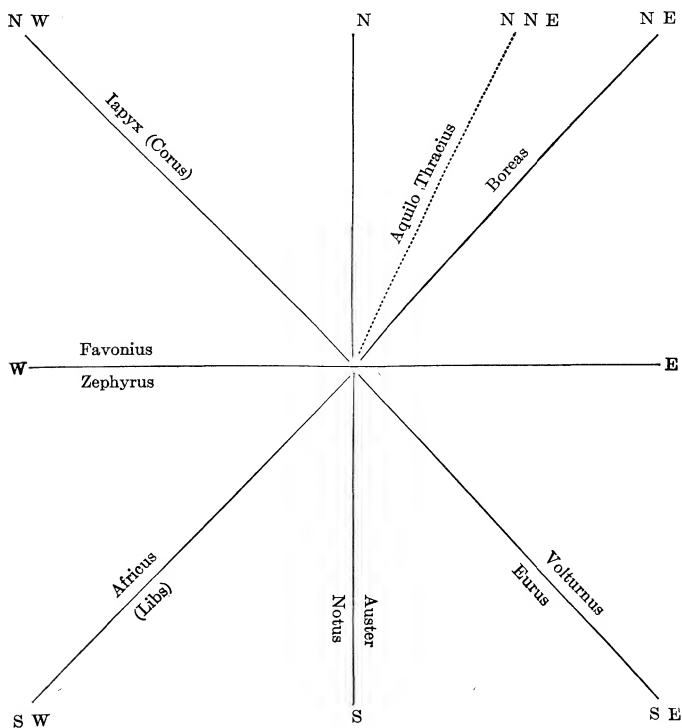
IV. After these authorities, the best *cursive* MS. is *Gudianus* (γ) at Wolfenbüttel, of the ninth century, a very good copy. [An earlier text or 'archetype' is often suggested by the notes of ancient commentators of whom the best known is Servius who lived about 400 A.D.]

B. ORTHOGRAPHY

I. Students must remember that during Virgil's literary life a revolution was going on in Latin orthography. Forms which republican usage had avoided were creeping in and tending to become fashionable. Virgil's patron himself, the Emperor Augustus Caesar, took an active interest in questions of this kind. It seems, therefore, highly probable that in the poet's earlier works, the *Bucolics* and *Georgics*, republican forms would prevail, while in the *Aeneid* he himself might accept new forms to which changing fashion had reconciled him. Much more, in all probability, would this be done by his executors Varius and Tucca who published the *Aeneid* after his death, under the direction of Augustus. (Kennedy.)

II. Professor J. B. Mayor (cited by Papillon) holds that

for practical purposes the best spelling is that which obtrudes itself least, and least diverts the attention of the reader from the thought of the writer. In books, therefore, which are printed for ordinary reading, we should endeavour to give the normal spelling of the language after it had assumed a fixed and stationary form, i.e. in the case of Latin, the period between Nero and Hadrian, or the latter half of the first century A.D. Acting on this principle, Professor Mayor always gives (a) the superlative in *-imus* not *-umus*; (b) *u* not *o* after '*v*,' i.e. *divum* not *divom*; (c) *-es* not *-is* in plurals of the *-i* declension; (d) assimilated forms where possible.



III. The text of the present edition, however, departs from Mayor's norms in retaining the preferential Greek endings to the accusatives of proper names, e.g. *Aenean*, *Acesten*, *Hecaten*; in the substitution of *i** for *j*; and in the omission of the latter letter in the compounds of *jacio*.

THE SUPERNATURAL IN THE AENEID

I. (a) 'The Italians were more devotedly religious than the Greeks, but with less of imagination. Agricultural and pastoral in their habits, homekeeping, living in greater isolation, their own hearths and dwellings, all that was in and around these, all that could be seen from them, were their cherished sanctities. . . . The Roman adored the spiritual and the universal in all nature. To every existence, to man and to the tree, to the state and to the store-room, a spirit was assigned, which came into being with it, and perished with it, the physical ever having its counterpart in the sphere of the spiritual. . . . In operations of all sorts the steps were spiritualised; for instance, in the petition of the husbandman, prayer was offered to the Spirit of fallowing, of ploughing, harrowing and the like. In like manner, marriage, birth, and all other natural events, were endowed with a holy existence. The larger the circle embraced by the abstract idea, the higher became the dignity of the god and the veneration paid by man.'

(b) 'The Roman religion sought to form distinct conceptions of important facts and qualities, and to classify these, so as to invoke the deities either individually or by classes, and to point out (*indigitatio*) the modes of fitting invocation. Such notions, always simple, often venerable, sometimes ridiculous, are Sowing (*Saturnus*), Labour (*Ops*), Blossoming and Fruiting (*Flora* and *Pomona*), War (*Bellona*), Boundary (*Terminus*), Youth (*Juventus*),

*Printed, for a reason stated in the Preface, like the undotted i.

Health (*Salus*), Faithfulness (*Fides*), Harmony (*Concordia*), all among the oldest Italian divinities.'

(c) 'The spirits that guarded the household and the store-room had the most familiar sanctity. These, in public worship, were Vesta (guardian of the "hearth-fire"), the Penates (guardians of the *penus* and *penetralia*), and the Lar Familiaris (one of the *Lases* or "Lares"), an ancestral spirit who protected the whole abode. The Genius was guardian of the individual and of the marriage-bed (*lectus genialis*).'

(d) 'The central object of Italian worship was the god Mars (*Mavors*, *Mamers*), champion of the Commons, hurler of the spear, who protected the flock and overthrew the foe. Each community had its own Mars. To Mars was dedicated the first month of the old calendar. The wolf, his sacred beast, became the emblem of the Roman Commons. And such legends as their imagination could achieve were directed to Mars, and his Sabine representative *Quirinus*.'

II. 'To the ancient forms of worship new rites were from time to time added. Some of the most important are ascribed by popular tradition to Numa, especially that which became the highest cult of Rome, the worship of Jupiter (*Jovis*) on the Capitoline Mount. About the same time began the cult of the public Penates (*Di Penates Populi Romani*) with that of the Urban Vesta, goddess of the city hearth, the fire of which was under the perpetual charge of the six Vestal Virgins. This was the most solemn worship, and that which held out longest against the ban of Christianity. In the temple of Vesta were kept the *ancilia* or twelve shields sacred to Mars.'

III. The change which took place in Latin mythology and cult between the earliest historic times and the Augustan age is due to one chief cause and may be described in one word—Hellenism. The Italic Indo-Europeans who brought to Italy many fragments of a primitive common worship (such as the cults of Jupiter,

THE SUPERNATURAL IN THE AENEID lxix

Vesta, Sun, Moon, Earth), after forming, through an indefinite series of years, a mythology of their own, were at length, by Hellenic colonisation in Southern Italy (Magna Graecia) and Sicily, brought into contact with their ancient kinsfolk, the lively, imaginative, artistic, and loquacious Greeks. The Italians then became subject to an influence which, slow at first, increased in strength each century, till, after the Punic wars, it gained an irresistible force. In the result (though the steps by which this was reached can but faintly be traced) the vivid and poetic mythology of Hellas incorporated itself with that of Rome in so peculiar a way that almost all the chief Roman deities, while they kept their Italian names, became invested with the attributes and functions, and credited with the personal associations belonging to those gods and goddesses of Greece, to whom they stood in real or fanciful analogy. (Kennedy.)

IV. The twelve *Di Majores* are enshrined in these two quaint hexameters:

Juno, Vesta, Ceres, Deiana, Minerva, Venus, Mars,
Mercurius, *Jovis*, Neptunus, Volcanus, Apollo.

V. (a) *Juno* ('Jovi-no'), spouse of Jupiter; specially worshipped at Carthage, Samos, and Argos. All the trials of Aeneas are undergone *Junonis ob iram*; hence she figures largely in the action of the poem. As patroness of the marriage-bond she is styled *Pronuba* (IV, 167). It was her special province to dispose (through her influence with Jupiter) of empire (I, 82, 3), as well as to interest Jupiter in gods who had obliged her. In the Aeneid she is not above using bribery and falsehood. [Henry remarks that, at the time Virgil was writing his poem, she had become joint patroness with Venus and protectress of Rome.] She is styled *Saturnia* when bent on mischief.

(b) *Vesta*, the Greek '*Ἑστία*, 'hearth-goddess.' The poet connects her with the Lar and Penates; and gives her the epithet *cana* (V, 744), in respect to the antiquity of her worship. In every royal palace, and especially in Priam's,

there was a sacred hearth which afforded the 'right of asylum.' This asylum-hearth was in the innermost part of the edifice, hence the phrase *penetralia Vestae* or, more briefly, *penetralia*. [The place of the sacred fire was, in humble dwellings, filled by the kitchen hearth.]

(c) *Ceres* ('Creatrix,' Dea Dia) has the attributes corresponding to the Greek *Dēmēter* ('earth-mother'). She has the epithet *legifera* in IV, 58, q.v.; her temple is in a *lonely* place (II, 714); and her name is often a metonym for 'corn' or 'bread,' as is *Mars* for 'valour,' and *Bacchus* for 'wine.' [At the *Ambarvalia* in May, the *Fratres Arvales* traversed the fields invoking the *Dea Dia* to bless the crops.]

(d) *Diana* (Deiana, Dea Jana), the Greek "*Ἀρτεμις*. Diana was worshipped in her triple character as moon-goddess in heaven, goddess of archery on earth, and in the shades *Hecate*, and adored as *Trivia* on altars at the meeting of three ways (IV, 511). Dido is compared to her (I, 498). She takes no part in the action of the portion of the *Aeneid* under survey. [Her grove and temple at Nemi, near Aricia, are alluded to in Appendix B to Book VI.]

(e) *Minerva* (Menerva, 'the mind-stirrer') is the Greek *Παλλὰς Ἀθήνη* ('Maid of Athens,' as I have ventured to translate it, hence she is styled *innuptae*, II, 31). She was the goddess of wisdom and the arts, domestic (cf. V, 284) as well as liberal. She had a temple in the citadel of Troy, connected with the episode of Cassandra (II, 403 sqq.), the sequel to which episode is touched at I, 39. 'Minerva takes no part in the action of the *Aeneid*, except what Aeneas ascribed to her in the destruction of Troy.'

(f) *Venus*, the Greek '*Ἀφροδίτη*. Her function in the *Aeneid*, as the mother of Aeneas, is to counteract the mischief and wiles of Juno. Their mutual attitude is described (in high-society style) at IV, 93-128. The association of Love and Beauty with the originally insignificant Italian Venus was a splendid importation from Hellas; so,

too, *Cupid* (Cupido, the Greek "*Ἔρως*, 'Amor') is a purely Greek ideal. The goddess has the titles, *Cytherēa*, *Acidalia*, *Idalia* from favourite-haunts. The fable of her birth is connected with Cythere, mod. *Cerigo*; her 'seat' on the crest of Eryx in north-west Sicily was *vicina astris* (V, 759). 'Venus, a cruel and rather contemptible character in the Iliad, is in the Aeneid pre-eminently a divine mother—*alma Venus*. Sainte-Beuve calls her invariably charming, tender, loving, and yet sober and serious.'

(g) *Mars* has already been noticed. The attributes of the Greek war-god "*Ἀρης* were in course of time transferred to him. He is called *Gradivus* (a word of uncertain origin) at III, 35. [This epithet is rendered by many, 'Strider' in a military sense; but its connection with *qui praesidet arvis* points, I think, to some agricultural significance.*] Mars has little personal part in the Aeneid, though his name is used as a metonym for 'valour.' As *Mars Campester* he presided over the *Campus Martius*.

(h) *Mercurius*, the Latin representative of the Greek "*Ἑρμῆς*. As messenger of Jove he is picturesquely described (IV, 239–255) with his 'winged heels' and 'wand.' The phrase *remigio alarum*—taken from the Agamemnon of Aeschylus—is applied to his flight *per aëra magnum* (I, 301). He is called *Cyllenius* from his fabled birth-place in Arcadia.

(i) *Jovis* (the *s* suffers 'apocope' in archaic scansion), *Juppiter*, contracted from *Diovis pater*, *Diespiter*, the Greek *Ζεὺς πατήρ*. The etymology of his name denotes 'father of heaven,' 'father of light'; hence *sub Jove*, *sub divo* = 'under the open sky,' and the metonym of *modo Juppiter* (i.e. 'the god of clear weather') *adsit* of III, 116. 'He is in many ways the most interesting of Virgil's gods. He has Homeric traits, but he is mainly *Roman*; he is a grave and wise god, free from the tyrannical and sensual

* In Columella's treatise on *Husbandry*, the word *gradus* means 'a spit of earth' that can be at once dug with the spade.

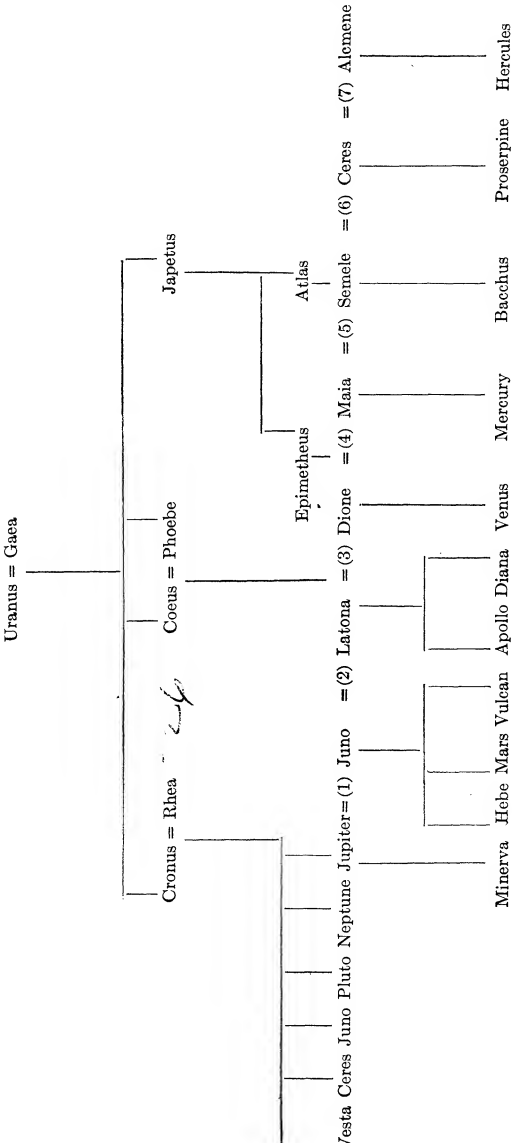
characteristics of the Homeric Zeus.' His relation to the *Fates* is touched upon in the Appendix to Book I.

(j) *Neptunus* (Nau-tunus, 'god of waters') borrows his attributes and associations from the Greek *Ποσειδῶν*. He is supreme arbiter of wind and wave. [Henry finds it hard to reconcile his suzerainty of the former with the *foedus certum* of which Aeolus is the executor.] He shakes to their foundation, with his trident, the walls of the city (II, 610) which he himself had built. For this latter reason *Troia* is designated *Neptunia* at II, 625, and III, 3. He figures in the action of the Aeneid in the first, second and fifth books; towards the end of the latter book he specifically repeats his interest in Aeneas, and, accompanied by his sea-retinue, drives his foaming steeds over the heaving waters, which subside under his 'thundering axle' as he flies along.

(k) *Vulcanus* (Muciber, 'hammerer'), the Greek "*Ἡφαιστος* or 'Fire-god.' 'The action of this god in Virgil is confined to the fabrication of armour for Aeneas, especially of the *shield* elaborately described at the end of the Eighth Book.'

(l) *Apollo* (Phoebus, Greek *Φοῖβος Ἀπολλων*), god of prophecy, music, archery, and even of marriage, in connection with Ceres and Lyaeus, i.e. Bacchus (IV, 58). He was celebrated for his gait no less than for his beauty, and Aeneas is compared with him in both respects (IV, 141-150). Golden dress and ornaments especially belonged to him, hence the *implicat auro* of IV, 148. In the third and sixth books he utters or inspires prophecies, especially those of the Sibyl. 'Though Apollo takes no part in the *action* of books I to VI, he is often cited by Virgil, and always with the highest reverence. . . . All this is done by the poet to please and flatter Augustus, who had chosen Apollo for his tutelar god, had built for him a temple on the Palatine, and even affected (or others affected for him) the imitation of his figure and insignia on his own statues.'

VI. TABLE OF THE PRINCIPAL GODS OF OLYMPUS



VII. Other important deities are (a) *Dis* contracted for *Dives*), the Latin equivalent of the Greek *Πλούτων* (Pluto), king of the shades. He is called *Juppiter Stygius* (IV, 638); his spouse is *Proserpina* (Greek *Περσεφόνη*), whose function of hand-snipping the 'curl' that dooms to Orcus is mentioned at IV, 698; she is the destined presentee of the Golden Bough (VI, 142), and has the title *casta* (VI, 402).

(b) *Liber*: this ancient Italian deity became identified with the Greek wine-god *Διόνυσος* (Dionysus) or *Bacchus*; under the surname of *Lyaeus* ('Liberator') he is associated as a marriage-god with Ceres and Apollo (IV, 58); as *Bacchus*, he is a metonym for 'wine' (I, 215).

(c) *Cybèle* (Greek *Κυβέλη*, *Κυβήβη*) is introduced as *magna deûm genetrix* (II, 788) and as *cultrix Cybeli* in Phrygia (III, 111). As *Berecynthia mater*, riding with her head turret-crowned in lion-yoked car, she furnishes the simile for imperial Rôme (VI, 784-7). Her priests are the *Corybantes* or 'cymbal-clashers.'

VIII. Among the minor divinities picturesquely treated are *Aeolus* and *Cupido* in book I; *Iris*, the messenger of Juno, at the end of book IV and in book V, 606-642; *Somnus* at the end of book V; *Charon* and *Triton* in the sixth book.

IX. Virgil, filled with the thought of the divine life pervading all things, has done everything possible for the Olympian gods. He has toned down the dark elements in their stories; he has emphasized the grave and moral; he has platonized them as far as he could; but he has not made them *live*. Set in the *Aeneid*, as in the plays of Euripides, side by side with human life and all it means of love and sorrow, but drawn with more kindness of feeling, the Olympian gods are found to be dead beyond disguise—the truth cannot be hid. They are mere epic machinery. (Glover.)

X. (a) The *Parcae* (Greek *Μοῖραι*) were three in number: *Atröpos*, *Clötho*, *Lachësis*, spinners of the web of *destiny*. These three names are appellatives from the Greek—

Clōtho being the 'Spinner,' Lachēsis, the 'Disposer,' and Atrōpos, the 'Inflexible'; their *fata* or decrees caused them to be called by the same name (*Fata*), just as our word Justice has come to be applied to its dispenser. It has been a moot question whether the Virgilian *fata* were identical with the will of Jupiter—which has raised the further question whether there was not a *mens divinior* or an *arbitrium* superior to the will of the Olympic Chief himself. A writer in the *Classical Review* (Vol. XXIV, no. 6, p. 172) shews by citations from the Aeneid that things happen otherwise than Jupiter knows and intends, and that he is conditioned by some higher power. 'Jupiter in the Aeneid never thinks of violating *fas* or *fata* (only goddesses, Juno and Cybele, dream of that).'

(b) *Fortuna* (remarks Henry) was of co-ordinate authority with Fate itself. All events whatsoever, when considered in relation to a supposed irresistible Will, are said to be the work of Fate; and all events whatsoever, when considered without such reference, to be the work of Fortune. To think of opposing or evading Fortune, therefore, as little entered into the ancient mind as to think of opposing or evading Fate. 'When *Fortuna* refers to past or present events, the reader, if not the speaker, always knows the divine purpose to which the word is loosely or ignorantly applied; when it refers to future events, e.g. *si qua viam dederit fortuna*, it means, in more pious phrase, *if a way be opened up*.'

XI. (a) The *Furiae* or *Dirae Ultrices* (Greek Erinyes or Eumenides) were three in number, viz.: Allecto, Megaera, and Tisiphone, depicted with scourge and torch. Their 'iron cells' are placed in the entry of Orcus (VI, 280), and a grim picture of Tisiphone is given in ll. 570–2 of the same book; their haunting of Orestes, the matricide, is brought in at III, 331. The name *Eumenides* ('Good Ladies') was given them, by way of euphemism, for the same (propitiating) reason that the Irish Celt called the *fairies* 'the good people.'

(b) The good dead (or a good dead person) were spoken of as *Manes* ('gracious ones'); they were supposed to haunt the burial-place, and received offerings of meat and drink (*inferiae*) from the survivors.

XII. (a) *Penates*. What the Penates were was an unsolved problem among the ancients themselves: nor is it easy to say what Virgil supposed them to be. He classes them with *Vesta*, and (III, 12) with the *magni Di*; but it is not clear in either case whether the association implies distinction or identification. All that can be said is that they were supposed to be in a peculiar sense the national gods of Troy, and that, as their name imports, they were connected with the home and the hearth. Their images were easily carried. (Conington.) [The *locus classicus* of their significance to Aeneas is Book II, 293, 4.]

(b) The *Palladium* was an old carven image in the citadel at Troy, on the retention of which the safety of the city depended. It is said to have been three cubits high, with feet shut close together, an upraised spear in its right hand, and in its left either a distaff and spindle, or a shield. The *palladium* preserved in Rome in the temple of Vesta was traced back to Aeneas, the assumption being that there had been a second image in Troy besides that stolen by Diomedes.

XIII. The effect of the religious idea in the Aeneid is apparent in the way in which the action is furthered by special revelations, visions, prophecies, omens and the like. Good omens in the Aeneid are associated with thunder on the *left* (II, 693) and with the flight of birds connected with Venus, as the *swans* in the first book and the *doves* in the sixth. Gruesome omens are the *owl* (IV, 462), *blood* (III, 28, and IV, 455), *voices* (IV, 457), *dreams* (I, 353, IV, 466). [The *snake* in the fifth book (l. 84) is of emblematic, and not of evil, import.]

XIV. (a) *Oracles*. The most revered were those of the

first class, where the divinity, almost invariably the seer-god Apollo, orally revealed his will through the lips of inspired prophets or prophetesses. The condition of frenzy was produced for the most part by physical influences of a liquid or vaporous kind. The words spoken whilst in this state were generally fashioned by the priests into a reply to the questions proposed to them. [Such investigation of the divine will was originally quite foreign to the Romans.]

(b) The *Sibyl* (of Cumae) is introduced by Helenus to the notice of Aeneas in the third book as one who shall unfold to him 'the tribes of Italy and the wars to come' not on leaves, but orally. In the sixth book, therefore, the Sibyl takes the place of the usual *psychomanteion* or 'oracle of the dead' at Lake Avernus, and even becomes his guide to the under world. Her inspiration is depicted by Virgil under the metaphor of a restive steed.

The Erythraean Sibyl is usually considered identical with the Sibyl of Cumae, who lived for many generations in the crypts beneath the temple of Apollo, where she prophesied to Aeneas. It was the Cumaean Sibyl, according to the legend, who offered to Tarquin the Proud nine books of prophecy, in the first instance. The *Sibylline Books* were the principal cause of the introduction of a series of foreign deities and religious rites into the Roman State worship, and of a general modification of the Roman religion after the Greek type. [Besides the Sibylline Books, and quite distinct from them, there were the pseudo-Sibylline *Oracles*, originally composed at Alexandria by Hellenised Jews in the second century B.C., and added to by Judaic Christians up to the fifth century A.D. They are written in Greek hexameters, and from the time of Justin Martyr were accepted by many Christian Fathers; hence the ancient Sibyl entered the company of those who prophesied of Christ. Throughout the Middle Ages, the Sibyl remained a great name in

poetry and art, and is even linked with the royal Psalmist in prophecy of the Day of Doom—

Dies irae, dies illa
Solvat saeculum in favilla
Teste David cum Sibylla.

Instead of one Sibyl, the later Middle Ages and the Renaissance have many; and the representation of them becomes frequent. 'Yet it is to be remembered that although Christian literature took the Sibyl from paganism, the Sibyl in mediaeval art was an original Christian creation.']

XV. (a) The observances of *Ritual* are as stamped upon the Aeneid as the evidences of Religion. The garlands and the victims of sacrifice; the proper animals to be slain in honour of particular deities (e.g. VI, 250); the number of libations to be poured (III, 77, 8), or lustrations to be performed; the proper attitude to be observed and the proper emblems to be worn; in a word, the utensils as well as the ceremonies of a highly rubrical worship are duly recorded or devoutly detailed

(b) The *locus classicus* of this attention to religious form is the description of the obsequies of Misenus at VI, 211–231.

(c) At III, 405, there is urged the distinctively Roman custom of veiling the head when sacrificing. The reason is also given and admits us to the secret of that which was considered of most importance in worship, viz. non-interference with the 'omens,' hence, too, the significance of the expression *ore favete*, or *favete linguis*, at the outset. Aeneas is enjoined to observe without fail this typically Roman rite—he, his comrades and his posterity:

Hunc socii morem sacrorum hunc ipse teneto
Hac casti maneant in religione nepotes.

POINTS OF PROSODY

QUANTITY

I. Prosody treats of Quantity and Versification. (a) Quantity does not mean loudness or emphasis, but *duration in time*: it should be observed and acquired by the ear, from the earliest stages of teaching. [A long vowel is metrically equivalent to two short vowels.]

(b) It is useless to speak of any one as being a Latin scholar if he or she does not know the fundamental rules and facts of quantity; it is impossible to read one line of Latin poetry correctly, without knowing how the laws of quantity are applied to, and are to be learnt from, the study of ordinary Latin versification.

II. Latin quantity controls the place of the accent. The Latin accent fell on the penultimate syllable if that syllable was long; if it was short, on the antepenultimate. In a word of two syllables it fell on the first syllable. Care must be taken to avoid shortening an unaccented long syllable, or lengthening an accented short one.

III. Quantity is, therefore, distinct from accent, though not inconsistent with it. The former denotes the *period of time* occupied in pronouncing a syllable; the latter is used to signify the *pitch* by which one syllable in a word is distinguished from the rest. The one is continuance of sound, whether long or short; the other is elevation or depression of sound, or both. [We do not now use the word accent in the classical sense. In modern parlance, accent is much the same as stress or emphasis; but the derivation of the word shews that originally it had reference to singing.] In Latin, the rhythmical accent is called the *Ictus*.

IV. The Rules of Quantity must be thoroughly learnt from the grammar, but preferably from a manual of Prosody: space will permit only the following remarks:

(1) Even if a vowel is naturally short, the *syllable* con-

taining it becomes long if the vowel is followed by two consonants (or by *i* consonantal—except the compounds of *jugum*—), *x* or *z*, in the same word as itself. N. B.—*h* is not regarded as a consonant, and has no effect on quantity.

(2) If a vowel is naturally short, the *syllable* containing it may remain *short* or may be *made long* by position—

(a) When *p*, *b*, *c*, *g*, *t*, *d*, or *f* are followed by 'r' (e.g. *pātris*).

(b) When *p*, *c*, or *f* are followed by 'l' (e.g. *dūplex*)

[The pronunciation of a vowel is not affected by position; thus the *e* in *vexi*, *vectum* should be pronounced short, the *i* in *vixi* long. 'Hidden quantities' are often doubtful or unimportant, but in a few instances they furnish a useful distinction (e.g. *ēst* from *edo* and *ēst* from *sum*).]

(3) A short syllable ending in a consonant always becomes long, if the following word begins with a consonant (e.g. *amavīt*, but *amavīt regem*).

(4) *qu* = one consonant; hence *āequūs āmāvit* could conclude a verse.

(5) Even a diphthong may be shortened before another vowel, e.g. *præustus*.

(6) Observe that many Greek words* and proper names (e.g. *āer*, *Aenāēs*) are among the exceptions to the rule that a vowel followed by another vowel is short.

(7) In the first conjugation the characteristic 'a' is long (e.g. *amābo*), except in third sing. pres. ind. act. (e.g. *amāt*).

(8) In the second and fourth conjugations, the characteristic 'e' or 'i' is short before vowels (e.g. *monēam*, *audīam*) and long before consonants (e.g. *monērem*, *audīrem*). Note the rule of Prosody which deals with a final syllable that ends in 't'.

(9) Monosyllables are long, except

(a) enclitics *-quē*, *-nē*, *-vē*.

*Greek words may long or short be scanned,
Just as before they left their native land.

(b) words ending in b, d, or t (e.g. *āb*, *īd*, *sīt*).

(c) *bīs*, *cīs*, *īs*, *quīs*, *ān*, *īn*, *fāc*, *nēc*, *fēl*, *mēl*, *vēl*, *cōr*, *fēr*, *pēr*, *tēr*, *vīr*, *ēs* (from *sum*) and *ōs* ('bone').

(d) occasionally *hic* ('this').

(10) *Pro* is shortened before vowels, and in many words before consonants, especially before 'f' e.g. *prōāvus*, *prōfanus*, *prōfundus*, *prōfugus*, *prōcella*, *prōcul*.

(11) *Rē* (prefix) comes from *red*; by way of compensation for the loss of the 'd' it is found long occasionally, especially in *rēicere*, *rēligio*.

(12) Observe the difference in quantity between

<i>pāciscor</i> ,	<i>pāx</i> , <i>pācis</i>	<i>sēdeo</i> ,	<i>sēdes</i>
<i>lēgo</i> ,	<i>lex</i> , <i>lēgis</i>	<i>fīdes</i> ,	<i>fīdo</i>
<i>rēgo</i> ,	<i>rex</i> , <i>rēgis</i>	<i>dūco</i> ,	<i>dux</i> , <i>dūcis</i>
<i>mōles</i> ,	<i>mōlestus</i>	<i>vōco</i> ,	<i>vox</i> , <i>vōcis</i>
<i>ācer</i> ,	<i>ācerbus</i>	<i>mōves</i> ,	<i>mōbilis</i>

(13) In a few Proper Names, Virgil uses a long or short quantity according to metrical convenience, e.g. *Cythēra*, *Cythērea*; *Dīana*, *Dīana*; *Ītaliā*, *Ītali*; *Prīamiden*, *Prīameia*; *Sīcāni*, *Sīcānius*; *Sŷchaeus*.

FIGURES OF PROSODY

1. *Elision*.—When one word ends with a vowel and another begins with vowel or *h*, the first vowel is *elided*. Syllables elided in verse must be made audible in *reading*. It is only for scansion that they disappear altogether.

2. *Ecthlipsis* ('squeezing out').—In like manner a syllable ending in *m* is elided. [Final *m* was probably a sonant nasal, or in some way attenuated—hence elided in verse.]

3. *Hiatus* ('yawning') is the opposite of Elision: it occurs regularly with monosyllabic interjections. Virgil keeps a *long* vowel or diphthong unelided and long in *arsis*; cf. *Aen.* I, 16 and 617; III, 74 and 606; IV, 235 and 667; V, 735. A *short* vowel remains unelided in I, 405.

4. *Diastolē* ('drawing out'), the lengthening of vowels usually short; cf. IV, 64.

5. *Systolē* or *Semi-hiatus*: the opposite of *Diastole*; cf. III, 211; V, 261; VI, 507.

6. *Syncope*.—Short vowels are dropped between consonants, e.g. *vincla*, *repostum*; it differs from *Crasis* by not involving any change in spelling.

7. *Synizesis* ('settling together') or *Synaeresis* ('taking together') is the contraction of two vowel-sounds, usually pronounced separately, into one, e.g. *dēinde*, *dēest*. Sometimes *i* and *u* are scanned as semiconsonantal; for instance in such words as *abiete*, *obice*, *parietibus*, *tenuia*, and even *omnia*. Consult metrical indexes.

8. *Hypermeter* ('beyond the metre') is the addition of a syllable at the end of a verse to the regular metre, when such syllable can be *elided* before the first word of the next verse; 'in Virgil seventeen times with *que*, once with *em*, once with *um*, and in two disputed readings with *a*.' The process is technically known as *Synapheia*.

VERSIFICATION

1. Rhythm is measured motion or harmonious movement: when represented in language it is embodied in *Metre* (*Measure*): a *Metre* is a system of syllables standing in a determined order: the Unit of Measure is the short syllable (˘), and is called *Mora* or *Tempus* ('Time'): the long syllable = two *Morae*: the value in music of the *Mora* is $\frac{1}{8}$, of the long syllable $\frac{1}{4}$.—(Gildersleeve.)

2. As singing was the fore-runner of poetry, and in a sense gave rise to it, the speech-sounds appropriate within a given metrical space were originally those which it was easy and natural to *sing* in that situation

3. *Metre* or *Measure* is used in two senses: (a) a definite system or combination of particular verses; (b) a definite portion of a particular verse.

4. In the latter sense *one* foot constitutes a metre in verses made up of dactyls and spondees; the dactylic hexameter, therefore, consists of six feet.

5. Of these six feet the first four may be either dactyls or spondees; the fifth foot is usually a dactyl; and the sixth foot is measured in every case by means of two syllables, the latter of which is called *Syllaba Anceps*.

6. 'The fact that rhythmical pauses intervene between verses, and that in general one's rhythmical sense does not measure exactly the final sound, makes it unnecessary always to fill out the last metrical space of a verse with the precise length of sound that theoretically belongs to it.'

7. Virgil sometimes admits a spondee in the fifth foot in the case of Greek Proper Names, very rarely otherwise. Such a line is called *Spondaic*.

8. An hexameter should end with a trisyllable or a dissyllable; a four-syllable word—if it is Greek—is admitted; otherwise such admission is very rare.

9. *Ictus* is the *metrical* stress of the voice upon a certain syllable of the *foot*; in dactylic verse, as the *Ictus* is on the first syllable of the foot, the rhythm is called *descending*.

10. *Ictus* is distinguished from *Accent*, which is the *natural* stress of the voice upon a certain syllable or syllables of a *word*, as *cóndere*, *ínnumerábilis*.

11. The syllable on which the *Ictus* falls is said to be in *arsis*; the unaccented part of the foot is called the *thesis*. [N. B.—The old application of these two terms is hereby adhered to for reasons of convenience, that is to say, *arsis* and *thesis* are interpreted, after the *Roman* grammarians, of the 'raising' and 'lowering' of the voice, instead of the 'raising' and 'putting down' of the foot in marching, with a consequent reversal of application.]

12. In dactylic verse, the first syllable in each foot is in *arsis*.

13. A *short* syllable so placed is sometimes lengthened by the force of the *Ictus*, e.g. *que* appears long in the *arsis* of the second foot in III, 91, and IV. 146.

14. *Ictus* sometimes conflicts with *Accent*; the unity of the verse-foot breaks up the unity of the word-foot;

in the two closing feet, however, Ictus and Accent coincide; it is the *conflict* between Ictus and Accent which gives rise to caesura.

15. *Caesura* is the point in a verse where a word ends so as to cut (*caedo*) the foot in two, and the voice pauses a little.

16. Caesuras are divided into masculine or strong, and feminine or weak. When the end of the word within a verse-foot falls on an *arsis*, it is called a masculine; when on a *thesis*, a feminine caesura.

17. The great or lineal caesura is that which occurs at the middle of the *third* foot, in which case it is called *penthemimeral*; less often it takes place at the middle of the *fourth* foot, and then it is called *hepthemimeral*. An hexameter is considered bad which has not a caesura in the third, or at least the fourth, foot.

18. The penthemimeral caesura gives the reader an opportunity to take breath, not unlike the asterisk in the Latin Psalter; in addition, it divides the hexameter into two parts, a shorter followed by a longer, $2\frac{1}{2} + 3\frac{1}{2}$; or, in the case of the hepthemimeral caesura, a longer followed by a shorter, $3\frac{1}{2} + 2\frac{1}{2}$. If the caesural pause occurred at precisely the *middle* of the line, the verse would become monotonous.

19. *Diaeresis* occurs whenever the verse-foot and word-foot coincide; the diaeresis at the end of the *fourth* foot is called the '*bucolic*' diaeresis, but is rare among Latin poets, except Juvenal.

20. The accented monosyllable at the end of certain lines in Virgil is an instance of 'Inverted Rhythm' which was definitely sought by him for effect, a notable instance being at III, 390. The famous *exiguus mus* line may further illustrate this poetic method:

Tum variae fludunt pestes, saepe exiguus mus (G. I, 181)

[He wishes to describe the constant petty annoyances which the farmer has to suffer from the pertinacity of

vermin, and he *inverts every accent* in the line, with a real effect of 'uncompensated discomfort' concealed in an admirable verse.]

21. The repellent effect of a line in which words and metrical feet repeatedly coincide is at once felt in e.g.

sparsis hastis longis campus splendet et horret. (Ennius.)

22. It is to be noted that the feminine caesura in the third foot* (called the third trochee) is much rarer in Latin than in Greek; it is this division that gives to Homeric verse its peculiar rapidity and facility of movement, but Latin verse is graver and more ponderous; that a hexameter cannot have *more* than seventeen syllables and *less* than thirteen; and that a spondee in the *fourth* foot—in order to collect, as it were, and steady the rhythm—is specially characteristic of the Aeneid.

METRICAL LICENSES

[From Sloman's L. G., pp. 402-4.]

I. *Hiatus*, cf. B, 3.—This figure is freely used by Virgil, imitating Homeric usage: (a) after a pause, Aen. V, 735; (b) after the great caesura, Aen. IV, 235; (c) before Greek Proper Names, especially in the fifth foot of a spondaic line, Aen. I, 617.

II. *Vowel-Shortening*.—In Systole, cf. B, 5; in iambic words, like *cito*, *modo* (regularly), *mihi*, *tibi*, *sibi*, *ubi* (frequently); Virgil makes *nescio* a dactyl in II, 735, and *scio* a pyrrhic in III, 602; he preserves an archaic short syllable in *fervere*, *fulgere*, *stridere*; and shortens *-erunt* seven times in third pers. pl. pf. ind.

III. *Vowel-Lengthening*.—(a) Virgil not unfrequently retains an archaic long quantity in third pers. sing. of verbs, and in the nominative endings *-er* (Gr. *ηρ*), *-or*, *-is*; cf. Aen. I, 478, and II, 369.

* In this case there is a strong caesura both in the second and fourth foot.

(b) The poets, especially Virgil, sometimes lengthen a vowel, which was never long by the stress of Ictus, in the *arsis* of a foot; cf. Aen. III, 91 (the first *que*) and 464; IV, 64.

(c) Virgil drops the final vowel of *-ne* before a consonant in five passages, e.g. Aen. III, 19, and has *vidēn* for *vidēsne* in VI, 779 (probably a colloquial usage). This dropping is known as *Apocope* ('cutting off').

POINTS OF SYNTAX

USES OF WORDS

I. The Substantive: the pl. form is used (a) in such words as *Pergama*, *Tartara*. (b) intensively, as in *dona Minervae* (II, 189) and *oblitus amorum* (V, 334). (c) generically, as in *tangere portus* (IV, 612). (d) not unfrequently for purely metrical reasons in such words as *praemium*, *silentium*. (e) in a sense differing little, if at all, from the singular, e.g. *ora*, *pectora*.

II. The Adjective: (a) is used abstractly often in the neut. sing., more frequently in neut. pl., e.g. *notum quid femina possit* (II, 6); *tam ficti pravique tenax* (IV, 188); *caeli convexa* (IV, 451); occasionally with a gen. pl. as in *ima pedum* and *strata viarum*; and as a complement in *varium et mutabile semper femina* (IV, 569). (b) is used adverbially or 'cognately,' e.g. *nec mortale sonaus* (VI, 50); *supremum ciemus* (III, 68); *horrendum stridens* (VI, 288); in attraction to the case of a participial attribute, e.g. *arduus attollens* (V, 278); *creber aspirans* (V, 764); in predicative constructions, e.g. *velum adversa ferit* (I, 103), and *collem qui plurimus urbi* (I, 419); observe the adverbial signification of *primus* in I, 24; IV, 166; V, 375 and 857. (c) for the proleptic use see below under the figure *Prolepsis*. (d) the neuter of the adj. is used by a Graecism for the masc. in VI, 170.

III. The Pronoun: (a) *ille* is elegantly redundant in I,

III and V, 457; emphatic in I, 616; II, 540; IV, 215, etc. (Wagner notes that the archaic form *olli* is not found in the *Bucolics* or *Georgics*.) (b) *ipse* has the general notion of 'distinction,' and is, therefore, very frequently found with Jupiter and other sacred beings and with a superior; it means 'in person,' in III, 456, V, 867 and VI, 302; 'spontaneously' in V, 843; 'alone' in IV, 475 and V, 201; 'preeminent' in II, 479; 'with himself' in VI, 185; defines restrictively in such phrases as *vestibulum ante ipsum* (II, 469), *sub ipsa Antandro* (III, 5), *quo deinde ipso* (V, 323); and has a peculiar use which it is easier to appreciate than explain in V, 499 and VI, 90. (c) *suus* is used in the sense of 'favourable' in *sua flamina* (V, 832). (d) the relative not infrequently stands second in its clause. (e) the possessive pron. has an objective force in *congressus meos* (V, 733), 'interview with me.'

IV. **Particles:** (a) the putting of a preposition after its case is called *Anastrophe*. (b) Virgil uses *adeo* as a word of emphasis after pronouns personal and demonstrative; after *multus* and numerals; and with such adverbs as *jam, sic, vix, nunc*. (This usage, Kennedy observes, is frequent in Plautus and Terence.) (c) *et, nec, sed, nam, deinde* are sometimes put after the first word in the sentence; similarly *que* is appended to a word later than the first, e.g. III, 588; note the emphatic shifting of *-ne* in II, 597. (d) *necnon* is used to introduce a clause, and is sometimes a mere substitute for *et*; *atque* is used to express the appearance of one thing in immediate succession to another, cf. VI, 162. (e) the Virgilian *que* is touched upon in connection with *Epexegetis* (Syntactical Figures).

V. **The Verb:** (a) the anticipative Present Ind. is sometimes found as an emphatic substitute for the Future; cf. (perhaps) the *quam prendimus arcem* of II, 322, and the *quid ago* of IV, 534; Virgil has a daring use of the Hist. Pres. in II, 275. (b) the Imp. Ind. is used in a conative sense, as in *lenibat* (for *leniebat*), VI, 468. (c) the Perfect Ind. is idiomatically used of 'sudden result'; cf. IV,

153, 582, and VI, 81, where *patuere* = 'flew open'; poetically, of 'cessation of existence,' cf. the famous *fuimus Troes, fuit Ilium* (II, 235) and the *vixi* of IV, 653; [the 'gnomic' perfect is found in Geo. IV, 213, and Aen. XII, 755]. (d) the Plupf. Ind. is used of 'sudden event' as in IV, 238, where *dixerat* marks the abrupt end of Jupiter's speech; it is used where the subj. mood might be expected as in II, 54; and notably in IV, 603, in order to admit the concessive use of the *fuisse* following. (e) the Future Perfect Ind. is used of the 'future result of an action now past,' cf. IV, 591, and II, 581, 2; and of 'predicted result' in VI, 92. (f) the Imperative Present is used with *ne* in 'prohibition' (instead of the subj.) as in *equo ne credite Tencri* (II, 48) and elsewhere. (g) the Present Subjunctive has a precative use, chiefly in the second person, when a sacred being or a superior is addressed, cf. V, 65, and IV, 578; the principal hortative use is in the first person plural—the jussive use in the third person conveys a command more or less stringent, as the *naviget* of IV, 287; a further use of this 'will-speech' Subj. (Subj. of 'obligation or resolution') is seen in II, 711, and in the *agnoscas* ('thou *shouldst* recognise') of VI, 407. (h) the Imperfect Subj. conveys this last usage in the *tu dictis . . . maneres* ('thou *shouldst* have stood by thy word') of VIII, 643. (i) the Perfect Subj. of 'mild assertion' is seen in the *praestiterit* of VI, 39; Kennedy sees a rare instance of an *optative* in the tense of VI, 62. (j) the Pluperfect Subj. may express a 'concession' contrary to fact as in the *fuisse* of IV, 603; it likewise is expressive of obligation in the *vocasses* of IV, 678, and (preferably) in the four verbs (IV, 604–6). (k) the Present Infinitive is to be translated as a finite verb in 'historic' time, when it has an *absolute* use, i.e. when it lays stress rather on the act *as such* than upon the *time* of the act: it is employed in describing changes of emotion, rapid events, and recurring acts; its use in *sedata oratio* (to use Wagner's phrase) is seen at II, 775, and III, 153. The following

infinitives are used 'absolutely' or 'historically'—*terrere*, *spargere*, *quaerere* (II, 98–9); *parari* (II, 132); *fluere*, *referri* (II, 169); *trepidare*, *executere*, *restinguere* (II, 685–6); *affari*, *demere* (II, 775); *celerare*, *incidere* (III, 666–7); *videri* (VI, 48); *prodire* (VI, 199); *vertere*, *tollere* (VI, 491–2); *exaudiri* (VI, 557). The archaic form of the Pres. Inf. is seen in *accingier* (IV, 493). (l) the Perfect Infinitive is freely used by the poets for the Present, e.g. VI, 78. (m) the Second or Ablative Supine (*mirabile dictu*, *visu*) is an Ablative of the 'point of view from which.' (n) as the Verbal Adjective in *-ndus* seems to have been originally active, *volvendus*, applied to time, can be rendered 'rolling' as in *dies volvenda*; and cf. also *secundus* 'following.' (o) Virgil uses some verbs transitively that are only intransitive in classical prose, e.g. *ruebant* (I, 35), *latuere* (I, 130), *evasisse* (III, 282). (p) he also uses some verbs intransitively that in prose are always transitive, as *averto*, cf. I, 104 and 402, and *pono* in *venti posuere* (VII, 27). (q) he prefers simple verbs, e.g. *linquo*, *solor*, *propinquo*, where prose writers prefer the compound. (r) his use of *ait* to introduce Oratio Recta is rare in classical prose.

THE CASES*

I. The Nominative: (a) a grammatical nominative, though in sense accusative, is seen in the *obvia* of I, 314 and the *dextra* of II, 388. (b) occurs with *en*, cf. I, 461. (c) takes the place of the Voc. appositively; cf. *solus*, I, 664.

II. The Genitive: (a) is found with verbs of fulness, e.g. I, 215, and II, 587 (the gen. with *explere* is ante-classical and poetical). (b) in the *quodcumque hoc regni* of I, 78, the conception is not so much partitive as characteristic. (c) *animi*, occurring after adjectives and participles, was

* A large and free use of the Oblique Cases, avoiding to a great extent the more precise, but stiffer, prepositional construction, is especially characteristic of Virgil's style.

probably locative originally. (d) while *misereor* takes a gen. (II, 7) *miseror* takes an acc. (VI, 332). (e) *strata viarum* (I, 422) = simply *stratae viae*, 'the paved streets.' (f) is found with *instar* (II, 15), which word is, according to Gildersleeve, probably a fossilized infinitive (*instare*) meaning the 'equivalent,' whether of size or value. (g) in *voti reus* the gen. is one of 'fact' after an adj. of accusation. (h) in *integer* and *maturus aevi*, the gen. is, by a Graecism, one of 'respect.' (i) in *fessi rerum*, as in Horace's *lasso maris*, the student must distinguish prosaic from poetic usage, which admits the gen. freely. (j) note the peculiarly objective force in *ereptae virginis ira* (II, 413) and *lacrimas Creüsae* (II, 784). (k) in *reliquias Danaum* (III, 87) 'the gen. is really subjective because the phrase implies what the Greeks (*subject*) left.'

III. **The Dative:** (a) in poetry a dat. of the Recipient (commonly called dat. of 'place whither') is sometimes used instead of *ad* or *in* with acc. of motion, e.g. *it clamor caelo* (V, 451) and *facilis descensus Averno* (VI, 126). (b) the Ethic dative is confined to personal pronouns and to familiar or energetic diction; it is not in grammatical relation to any one word in the sentence; a similar construction is found in Shakespearian English, e.g. 'he steps me to her trencher' (*Two Gent. of Verona*, IV, 4, 9). (c) a dat. of the Recipient—the so-called dat. of the 'agent'—is extended by the poets to pass. tenses of the present stem, e.g. *neque cernitur ulli* (I, 440) and *mihi nullo discrimine agetur* (V, 574). (d) a dative participle is used to describe the state or act of one (expressed or understood) whose name stands as a '*Dativus cum vi genitivi*'; cf. V, 431 and 856, VI, 100. (e) Virgil is fond of using a dative—where one would expect a genitive—especially with relative and demonstrative pronouns—e.g. *aerea cui limina* (I, 448) and *huic cervix comaeque trahuntur* (I, 481). (f) note the poet's usage of *epulis* (VI, 599), *toris* (VI, 604), and *donis* (V, 543), 'one of Virgil's wonderful ablatives or datives which leaves you in doubt whichever way you

look at it'; on the *aquis* of V, 821, Conington says: it may be doubted here whether *aquis* is abl., 'in respect of,' or 'with its waters'; or dative, 'a smooth surface is laid for its waters.' (g) the dative of Relation indicates the person with reference to whom a statement is true: its use with a participle in *local* phrase is seen in *est urbe egressis tumultus* (II, 713). (h) Virgil often uses the dative after verbs to express 'a local relation' where classical prose would use a preposition with its case, or a simple ablative; cf. *mediae illabitur urbi* (II, 240); *vestris deus appulit oris* (III, 715); *genibusque volutans* (III, 607); *lateri abdidit ensem* (II, 553) and *dextrae se Iulus implicuit* (II, 723-4)—though in these two instances, *in latus* and *dextra* (abl.) would, as Tatham remarks, in any case be poetical. (i) verbs of 'contending' have a dative in poetry, e.g. *pugnabis amori* (IV, 38). (j) the poets are very free in their use of the dative with verbs not only of 'contending' and 'disagreement,' but of 'meeting' and 'mingling with,' e.g. *audetque viris concurrere* (I, 493); *immixti Danaïs* (II, 396); *nocti se immiscuit* (IV, 570). 'Here belongs *haerere* with the dative (IV, 73) which may, however, be a locative construction.'

IV. The Accusative: (a) of Effected Object is seen in the *faciem . . . falle dolo* of I, 683-4, and in *stringere remos* (I, 552). (b) of the Medial Object is a favourite construction, i.e. the ordinary external accusative with transitive verbs in the passive form, especially perfect participles passive, when the usage is *clearly reflexive*, like the Greek middle verb. Such usage is either directly reflexive, e.g. *excitior somno* (II, 302), *cingor fulgentibus armis* (II, 749) or indirectly reflexive, to indicate that the subject performs an action on something connected with his own person, e.g. *exuvias indutus Achilli* (II, 274), *chlamydem circumdata* (IV, 137), etc.; this middle use is not confined to 'parts of the body,' e.g. *saturata dolorem* (V, 608), *mala gramina pastus* (II, 471); where the perfect participle is *strictly passive*, the acc. is internal,

e.g. *manus post terga revinctum* (II, 57), *trajectus lora* (II, 273), *oculos suffecti sanguine* (II, 210). (c) the accusative of Respect or 'part affected' is joined to passive or intransitive verbs, or to adjectives, e.g. *labefactus animum*; *mutata mentem*; *os humerosque deo similis*; *tremitt artus*; *nuda genu*; *cetera Graius*, etc., as well as the three last examples cited under (b). In Latin this accusative is explained as a Graecism, but wrongly, for the usage is inherited from the original language. (d) the accusative of Exclamation is seen at VI, 21. (e) the Terminal accusative—commonly called the acc. of 'goal of motion'—is freely used without a preposition, even in the case of words which are not proper names, e.g. *avexerat oras* (I, 512); *tumulum venimus* (II, 742); *fines Italos mittere* (III, 440); cf. also *iter Italiam* (where no verb is expressed), III, 507. (f) some verbs of motion, compounded with prepositions which govern an ablative, can be used as transitive, e.g. *evasisse viam* (II, 731); *exit tela* (V, 438). (g) instead of the purely 'corporate' accusative, intransitive verbs oftener take an accusative expressing some more limited operation of the verb, e.g. *errare litora*; *jurare numen*; *navigare aequor*; *sonare hominem* (*nec vox hominem sonat* (I, 328); *vagari terras*; *vehī maria*. (h) the Contained accusative, which is used by poets freely in an adverbial manner—especially with verbs which express sensitive or sensible action—has been noted under the heading of 'The Adjective'; (i) observe that many of those compounds of intransitive verbs—especially verbs of 'motion'—which govern an accusative, like *allabi*, *appellere*, *illabi*, *innare*, *succedere*, *instare*, may also take a dative.

V. The Ablative: (a) no case is more largely used in Virgilian poetry than the ablative which is preëminently *adverbial*: its poetic use is characterised by the frequent *omission* of prepositions; especially in locative constructions—the Local ablative—and, far more freely than in prose, after verbs of removal, departure, or separation, e.g. *adytis haec . . . reportat* (II, 155); *it portis . . . de-*

lecta juvenus (IV, 130) etc. (b) a similar omission of the preposition as freely occurs with ablatives of Circumstance or Manner, e.g. *insequitur cumulo . . . aquae mons* (I, 105); *sudor fluit rivis* (V, 200). (c) the ablative of 'the part concerned'—ablative of Respect—e.g. *dum res stetit Ilia regno* (I, 268); *quem sese ore ferens* (IV, 11); *effusi lacrimis* (II, 651), etc. (d) the ablative of the Agent without *a* or *ab* is seen in *uno comitatus Achate* (I, 312); *Tyriis stipata* (IV, 554)—in such cases the person is regarded as an *instrument* rather than an agent—(e) for the *sanie* of III, 618, see my conjectural note. (f) Kennedy regards as notable constructions: *volvendis mensibus* (I, 269); *bacchatam jugis Naxon* (III, 125); *Trojae sorte suprema* (Time) V, 190. (g) the *excussa magistro* of VI, 353, is a Virgilian substitute for the more natural abl. abs., and the *horridus in jaculis* of V, 37, a poetical variation for the simple abl. (of the instrument). (h) possible ablatives may be read into *ingreditur donis* (V, 543); *rimatur epulis* (VI, 599); *aurea fulcra toris* (VI, 604)—see under Dative (f). (i) the renditional force of certain ablatives is noted under 'Hints for Translating.' (j) the puzzling ablatives of *ipse manu mortem inveniam* (II, 645); *nec cedit honore*—if the reading be adopted (III, 484); *cumulatam morte remittam* (IV, 436) are touched upon in the Notes.

CERTAIN CONSTRUCTIONS

I. The Infinitive: (a) the infinitive Absolute, more familiarly but less accurately known as the Historical infinitive, is treated under the head of The Verb (k); the subject is in the nom. case (first or third person), and the usage is confined to the present inf. (b) the infinitive is used independently in Exclamation in I, 37; I, 98; and V, 616. (c) as a verb, the infinitive may extend (Pro-lative infinitive) the construction of another verb, e.g. *contendunt petere* (I, 158), or of an adjective—this latter usage is specially poetic, and is found in Virgil after such words

as *dignus, insuetus, paratus* and many others. (d) where the infinitive is admissible with the verb, it is a natural extension to construct it also with adjectives of corresponding meanings (as above), and even with nouns the meanings of which are analogous to their respective verbs, e.g. *amor cognoscere* (II, 10); *adfectare potestas* (III, 670); *cupido innare* (VI, 134); it is well, however, to observe that this usage after nouns, especially after *aetas est, fas est, mos est, animus est*, etc. is not peculiar to poetry, and that, while conceding to the three examples given a gerund force, it is correct to regard each of the other expressions as the predication of an infinitive-subject. (e) the infinitive is used (poetically) to express Purpose, e.g. *nōn populare venimus* (I, 527), especially after *dare*, cf. *dederat comam diffundere ventis* (I, 319); *immotam coli dedit* (III, 77), etc.; and also *loricam donat habere viro* (V, 262). (f) 'the infinitive both in Greek and Latin was originally in most of its forms the *dative of a verbal noun*, and, as such, may denote an action to which that of the main verb is directed, or for which it takes place, e.g. *agimur quaerere*, or an action for which the quality expressed by an adjective exists, e.g. *celer sequi*. In Latin these uses of the infinitive seem to have survived in the spoken language, though contrary to the usage of the best prose writers. They are found, however (possibly in imitation of Greek Syntax), in the Augustan poets, who employ the construction somewhat freely.' Though the uses of the infinitive explained above are derived from its original character (viz. the dative of a verbal noun, expressing *purpose*) they have received from various grammarians the following names, which are used without distinction: Epexegetic or 'explanatory'; Pro-lative, i.e. 'carrying on' the sense; and Complementary, i.e. 'completing' the sense. (g) the poetic language of Virgil further allows the use of the infinitive (where in prose the subjunctive would be usually required) after such verbs as *impello, suadeo, veto, cogo, hortor, facio* ('cause'),

posco. (h) an infinitive denoting 'cause' is seen in *extinxisse laudabor* (II, 585). (i) *est* ('it is possible') takes inf., e.g. *cernere erat* (VI, 596). (j) poets sometimes use the Greek idiom, by which the nom. of the principal verb becomes also the subject of the inf., e.g. *sensit medios delapsus in hostes* (II, 377).

II. The Subjunctive Mood as a *Virtual Suboblique* construction: (a) a principal verb often contains more than is expressed by the mere form; not merely the writer's or speaker's declaration, but an implied opinion or assertion of some other. A verb dependent on such a principal verb is said to be 'Virtually Suboblique,' e.g. *laudat Africanum Panaetius quod fuerit abstinens* (*laudat* implies *ait esse laudandum*). (b) a mere change in the mood of the dependent verb may cause a change of reference to, or from, the writer or speaker, e.g. *Themistocles noctu ambulabat quod somnum capere non posset*. Here the mood of *posset* (and this alone) refers the clause to the mind of Themistocles who alleged inability to sleep as the reason for his night-walking. Had *poterat* been used, the cause would then rest on the assertion of the writer. (c) 'instances of this construction are: *mercati solum quantum possent* (I, 367, 8); *huic me, quaecunque fuisset, addixi* (III, 652); *hic qui forte velint invitat* (V, 291). So *falleret* (V, 486-90); *fit Beroe cui genus natiq̄ue fuissent* (V, 620-1); *indignantem tali quod sola careret munere* (V, 651); and the *possent* of VI, 200.' (d) this construction is cited in our American grammars under the head of 'Informal Indirect Discourse.'

III. Omission of *ut* in 'Indirect Command' (*Petitio Obliqua*): (a) a frequent omission with Virgil, e.g., *hortamur . . . memoret* (II, 75); *poscas ipsa canat* (III, 457); *tellus optem . . . dehiscat* (IV, 24); *stringat sine* (V, 163); *contingat . . . doceas . . . pandas* (VI, 109); on the *date abluam* of IV, 684, and the *date . . . spargam* of VI, 884, see the Notes respectively. (b) in I, 645, the verb of 'ordering' itself is to be gathered from the context.

IV. Cum and Dum: (a) *Cum*: 'the logically causal *cum* seems to be never used by Virgil'; the Inverse construction is frequent of *cum* in a clause following the principal one (I, 34-6, 509, 534). (b) *Dum*: meaning 'until'—if time is *indefinite*, and *purpose* implied—takes a subjunctive, cf. I, 5, 273; II, 630, etc.

V. Conditional Clauses: (a) instances of an indicative apodosis with a subjunctive protasis are found at IV, 15-19; V, 355, 6; VI, 358-61; VI, 871, 2; this idiom of a past ind. in apodosis had, according to Kennedy, obtained an almost normal footing. (b) the present subj. sometimes stands in protasis with the future indicative in apodosis from a change in the point of view; in *si qua fata aspera rumpas, tu Marcellus eris* (VI, 882, 3) the poet begins with a *less* vivid condition, but 'the event growing *more* vivid in his mind, he concludes with an expression of positive certainty.' (c) Kennedy considers the tenses of *ni . . . resistat . . . tulerint* (II, 599, 600) instead of *resisteret . . . tulissent* as due to 'metrical need.' (d) the verb of apodosis (*egeret*) is suppressed after *non* in II, 522; cf. also V, 410, and IV, 657. (e) 'in V, 230, the mood in *ni teneant* is determined by the Virtual Oratio Obliqua in *indignantur*, "they feel (and express) indignation."

VI. Si: (a) is equivalent to *utrum* in IV, 110. (b) has a final sense, as in I, 182, and in *si possit* ('to try if she can,' VI, 78). (c) has an optative sense, as in *si ostendat* (VI, 187). (d) *ceu* is used with a subj. in the sense of 'as if' at II, 438.

VII. Omission of Est: (a) Kennedy states that the leading motive for the omission is the desire of free and rapid expression, which finds an obstacle in the constant recurrence of this obtrusive little verb. (b) it is omitted generally in precepts, exhortations, exclamations, proverbs, but is kept when its clause forms an apodosis. (c) the first and second persons of *sum* are omitted, e.g. I, 202, 257; II, 25, 792; V, 192.

SYNTACTICAL FIGURES

I. *Anacoulothon* ('non-sequence'), where the latter part of a construction does not grammatically follow from the former.

II. *Aposiopesis* ('lapse into silence') is the sudden breaking off of a sentence when incomplete, cf. I, 135; it is a special form of *Anacolouthon*.

III. *Asyndeton* ('not bound together') is the omission of conjunctions; its opposite is *Polysyndeton*, or a crowding of conjunctions (I, 85).

IV. *Attraction*, where a word in one gender, case, tense, or mood is attracted into another; this attraction is common with demonstratives, e.g. *hoc opus, hic labor est* (VI, 129); an example of 'Inverse Attraction' (so-called) is seen in *urbem quam status vestra est* (I, 573).

V. *Ellipsis* ('leaving out') is the omission of some integral part of the thought, cf. *nam Polydorus ego* (III, 45); *Aeolus haec contra* (I, 76), etc.

VI. *Enallagē* is the 'exchange' of one word or form for another, e.g. *tertia palma* (i.e. 'winner'), *Diore* (V, 339).

VII. *Epexegetis* ('explanation'): of this there are two forms in Virgil (a) that in which a single word or phrase is 'explained' or *specificated* by the addition of another word or phrase coupled to it by means of the conjunction *que* or *et*, e.g. *Lavinaque litora* (I, 2-3); *Tiberinaque ostia* (I, 13-14); *ferro et compagibus artis* (I, 293); *Pergamaque Iliacamque iugis hanc addidit arcem* (III, 336); *reliquias vino et bibulam lavere favillam* (VI, 227). (b) and that in which a complete proposition is explained by another proposition subjoined. Henry regards the first form as peculiarly Virgilian, and as giving one of its distinguishing—though not distinguished—characteristics to the poem.

VIII. *Hendiadys* ('one thing through two') is the use of two substantives, instead of substantive and adjective, to express *one* object, e.g. *pateris libamus et auro* (G. II,

192) for *libamus aureis pateris; rore et ramo* (VI, 230), 'with dew from a bough,' i.e. 'with dewy bough'

IX. *Hypallagē* is an 'exchange' of grammatical relations, or a variation of the usual construction, for effect; e.g. *dare classibus Austros* (III, 61) for *dare classes Austris*; the term is also applied to the attribution of an adjective to another than its natural noun, e.g. *mediae per Elidis urbem* (VI, 588); *Euboicis Cumarum oris* (VI, 2).

X. *Parataxis*; the employment (epic) of coördinating instead of subordinating conjunctions, e.g. *vix ea fatus erat senior; subitoque fragore intonuit laevum* (II, 692); *vix . . . quies laxaverat artus et superincumbens*, etc. (V, 857); *gaudentque tuentes Dardanidae, veterumque agnoscunt ora parentum* (V, 576).

XI. *Pleonasm*, a 'redundant' form of expression, e.g. *sic ore locuta est* (I, 614), [unless we construe *sic ore*, 'in this strain'].

XII. *Syllepsis* is a form of *Zeugma* in which the one verb is really applicable to the two objects, but not in the same sense, e.g. *Danaos et pinea . . . laxat claustra* (II, 258, 9).

XIII. *Synesis* occurs where the construction follows the 'sense' instead of the grammatical form of a word or phrase, e.g. *pars epulis onerant mensas; pars in frusta secant* (I, 212); *Remo cum fratre Quirinus jura dabunt* (I, 292, 3); *mutabile semper femina*, 'woman is aye a fickle thing' (IV, 569); *hic genus antiquum Terrae, Titania pubes, fulmine dejecti* (VI, 580, 1).

XIV. *Zeugma* ('joining') occurs when two words or two clauses have the same verb which does not apply equally to both, so that for one of them another verb (to be gathered from the sense of the passage) must be mentally supplied, e.g. *inceptoque et sedibus haeret in isdem* (II, 654), 'he abides by his resolve and remains seated in the same place.' Cf. in English: 'see Pan with flocks, with fruits Pomona crowned.'

RHETORICAL FIGURES

I. *Alliteration*: the repetition of the same letter at the beginning of successive words—a characteristic of Virgil—e.g. *voces et verba vocantis visa viri* (IV, 460, 1); *validas in viscera vertite vires* (VI, 833).

II. *Anastrophe* ('turning round') is the placing of a preposition after its case; this occurs mostly with dissyllabic prepositions, e.g. *te propter* (IV, 320); *spemque metumque inter dubii*.

III. *Apostrophe* ('turning away,' i.e. from all others to one alone) is an appeal to some one person or thing, e.g. *quid non mortalia pectora cogis, auri sacra fames?* (III, 56).

IV. *Euphemism*, the avoidance of a word of ill-omen, e.g. *Manes* (lit. 'the gracious ones'); *Eumenides* ('the Good Ladies').

V. *Hyperbaton* is the 'transposition' of the natural order of words, e.g. *vina bonus quae deinde cadis* etc. (I, 195); *praeceptisque Heleni, dederat quae maxima* (III, 546); *consiliis pare quae nunc pulcherrima Nautes* (V, 728); *per ego has lacrimas* (IV, 314).

VI. *Hyperbole* is an extreme form of exaggeration, e.g. *instar montis equum* (II, 15); *sudor fluit undique rivis* (V, 200).

VII. *Hysteron Proteron* ('latter former') is when, of two things, that which naturally comes first is mentioned last, e.g. *moriatur et in media arma ruamus* (II, 353); cf. our English: 'whole legions sink—and, in one instant, find | *burial and death*' (Wordsworth).

VIII. *Irony* says one thing and means another, but so as to let the real meaning be understood, e.g. *egregiam vero laudem et spolia ampla refertis* (IV, 93); *egregia interea conjux* (VI, 523).

IX. *Litotes* ('simplicity') states less than is actually meant; it is usually expressed by a negative phrase, e.g.

haud ignara nocendi (V, 618), 'an adept in mischief'; *operum haud ignara Minervae* (V, 284).

X. *Metonymy* ('shift of name') is the use of a name in place of another to which it is related, for instance (a) the cause for the effect: *Mars* for *bellum*; *Ceres* for *panis*; *Bacchus* for *vinum*. (b) the material for the thing made of it: *aere*, 'with the bronze,' i.e. with the bronze *prow* (I, 35); this figure is very common in Virgil.

XI. *Onomatopoeia*, 'the framing of words'—or phrases—to imitate a sound, e.g. *magno cum murmure montis* (I, 55); *tantis navis surgentibus undis* (VI, 354); *procumbit humi bos* (V, 481).

XII. *Prolepsis* ('anticipation') is applied to the use of an adjective or participle which describes by anticipation the action of the verb, e.g. *scuta latentia condunt* (III, 237), 'they stow away the shields so that they become hidden,' i.e. hide the shields out of sight; where *latentia* is said to belong to *scuta* 'proleptically,' i.e. by 'anticipation'; cf. Shakespeare's 'Heat me these irons *hot*' (*King John*, Act IV, Sc. 1), and 'Ere humane statute purged the *gentle weal*' (*Macbeth*, Act III, Sc. 4).

XIII. *Prosopopoeia* represents *inanimate* things as living and acting; cf. VI, 275–6; the figure is called in English 'Personification.'

XIV. *Synecdoche* ('an understanding of one thing from another') is the use of a part for the whole, e.g. *mucrone corusco* (II, 333), 'with flashing point,' i.e. 'blade'; so *carina* and *puppis* for the whole ship.

XV. *Tmesis* ('cutting') is the separation of the parts of a compound word, e.g. *quae me cumque vocant terrae* (I, 610); *super unus eram* (II, 567); *hac celebrata tenus* (V, 603).

INVERSION

'Inversion is a most striking peculiarity of Virgil's language, and consists in the substituting for a phrase of a well-known kind another phrase which *suggests* it but

yet is different,' e.g. *stuppea vincula collo intendunt* (II, 236-7) suggests *stuppeis vinculis collum*; *eripe fugam* suggests *eripe te fuga* (II, 619); *auro solidi* (II, 765) suggests *ex auro solido*; *solvite corde metum* for *solvite corda metu* (I, 562). It is really an extension of the figure *Hypallage*.

PARALLELISM

'There is a very frequent feature in Virgil's poetry which we may compare to the parallelism well known as the chief characteristic of *Hebrew* verse. In that language the poet takes a thought and either repeats it, or varies it, or explains it, or gives its antithesis in a corresponding clause, as evenly as may be *balancing* the first . . . Roman poetry rests upon a primitive and rude basis, the Greek methods of composition being applied to an art arrested before its growth was complete. The fondness for *repetition* is very prominent. . . . Frequently the first half of the hexameter expresses a thought obscurely which is expressed clearly in the latter half (or *vice versa*) e.g. IV, 368. At times this parallelism is very useful as helping us to find out the poet's *meaning*, e.g. the *fata parent* of II, 121. To take another instance, the word *capere* (I, 396) is fixed to mean 'settling on the ground' by the words *portum tenet* of l. 400 . . . The Ovidian pentameter answers to the second half of Virgil's hexameter verse, and rings the changes on the preceding line in a very similar way.' (Cruttwell.)

WORD-ORDER

1. In English the general tendency is to *complete the thought*, as far as possible, as each part of the sentence is spoken or written. In Latin, on the contrary, the general tendency is to hold first one thing and then another in *temporary suspense*, as the sentence moves from part to part.

2. 'When Virgil is reached, the divergence of the

Latin order from the English seems complete. There is no fixed sequence; verbs, nouns, adverbs, adjectives apparently have their places decided by arbitrary rules and those not of syntax, but of prosody.'

3. The *relative* is not unfrequently ousted—for effect—from its proper place, e.g. *prima quod ad Trojam pro caris gesserat Argis* (I, 24).

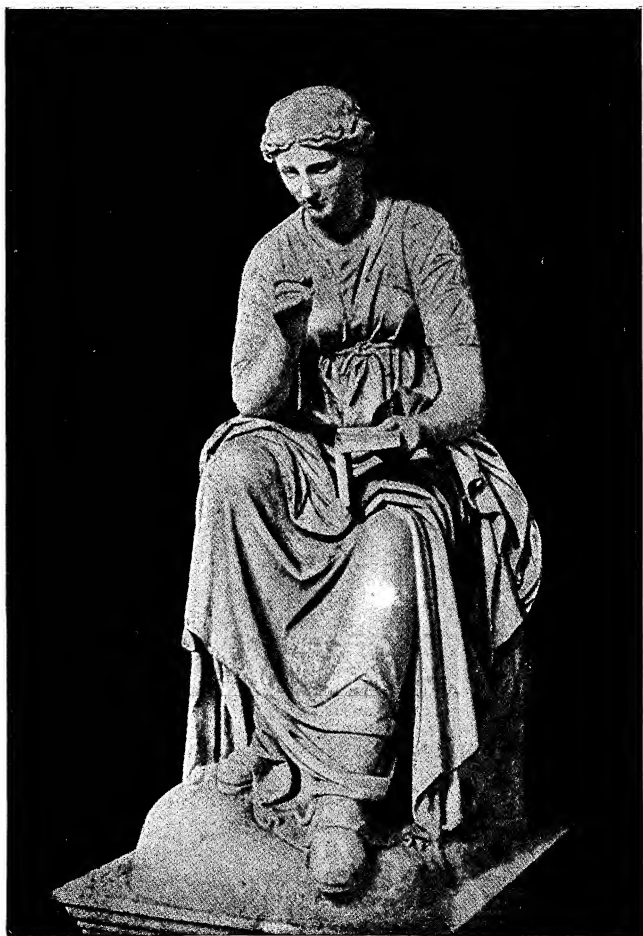
4. It has been noted that such clauses are, however, 'bonded' by the agreement of the words at either end, e.g. *Tyrias olim quae verteret arces* (I, 20).

5. For reasons—metrical or otherwise—Virgil is very fond of separating a noun (especially in the ablative) from its adjective by an intervening word or words, e.g. *vasto rex Aeolus antro* (I, 52); *pelago premit arva sonanti* (I, 246); *urbe velit posita* (V, 60); *exanimus auro corpus* (I, 484); *rorantia vidimus astra*; the effect of the separation is purely rhetorical in such a line as *seu crudo fidit pugnam committere caestu* (V, 69), since it would scan equally well if the separated noun and adjective were brought together.

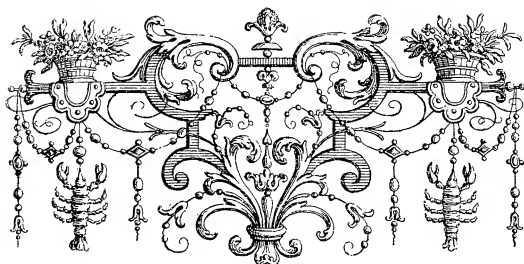
6. Rhetorical effect or emphasis is further secured by (a) juxtaposition, e.g. *constituit signum nautis pater* (V, 130), through which the special relation of Aeneas to the *nautae* is expressed; in the *aurea purpuream subnectit fibula vestem* of IV, 139, the contrast between the two colours is vivified by the close position of the two adjectives. (b) by deferring the word to be emphasized so as to stimulate the reader's curiosity; note the splendid placing of *Sinon* at the end of the long sentence beginning with *et jam Argiva* (II, 254); observe also the climax that occurs in the word *Gyas* (V, 152). (c) by placing a word centrally for the sake of picturesqueness, e.g. *deficeret tantis navis surgentibus undis*, where we realise the hissing waves enveloping the ship; or for the sake of lucidity, e.g. *cum princeps medioque Gyas in gurgite victor*, where the encircling phrase makes *Gyas* the victor of the 'first half.'

7. The *balanced* order is employed by Virgil whereby words which agree are put at the beginning and end of the verse, e.g. *purpureo velare comas adopertus amictu* (III, 405) or in the same position in the two divisions of the verse made by the caesura, e.g. *pars stupet innuptae donum exitiale Minervae* (II, 32); *sed non ante datam cingetis moenibus urbem* (III, 255); *non tamen Anna novis praetexere funera sacris* (IV, 500).

8. Furthermore, the poet makes use of the *interlocked* order, which interweaves pairs of nouns and adjectives, leaving their relation to be made clear only by their agreement, e.g. *bina manu lato crispans hastilia ferro* (I, 313); *ac velut annoso validam cum robore quercum* (IV, 441); *te jam septima portat | omnibus errantem terris et fluctibus aestas* (I, 755, 6).



CALLIOPE



VERGILÌ ÆNĒIDOS LIBER PRĪMVS

[It is in the first book that Virgil adheres most closely to his Greek guides; yet even in it we observe many traces of modern invention which give a new character to the representation.

The thought of Italy in the immediate future—

Terra antiqua, potens armis atque ubere glæbæ—

and the remoter vision of the ‘alta mœnia Romæ’ remind us that we are contemplating no mere recast of a Greek legend, but a great national monument of the race which during the longest period of history has played the greatest part in human affairs. The old gods of Olympus appear on earth once more, and now with all the attributes of Roman State as ‘principalities and powers’ contending for the empire of the world, and as instruments in the hands of destiny for the furthering of the great work which was only fully accomplished by Augustus.—*Sellar.*]

Ille ego, qui quondam gracili modulâtus avênâ
Carmen et ègressus silvis vicina coègi
Ut quamvis avidò parèrent arva colônò,
Grâtum opus agricolis, at nunc horrentia Martis

ARMA VIRUMQUE canò Trôïæ qui primus ab ôris
Îtaliâ, fâtò profugus, Lavinaque vênit
Litora; multum ille et terris iactâtus et altò,
Vi superûm, sævæ memorem Jûnônis ob iram;

Multa quoque et bellò passus, dum conderet urbem, 5
 Inferretque deòs Latìò: genus unde Latinum,
 Albànique patrès, atque altæ mœnia Rómæ.

The invocation of the Muse.

Mûsa, mihî causàs memorà, quò nûmne læsò,
 Quidve dolens, règina deûm tot volvere càsus
 Insignem pietàte virum, tot adire labòrès 10
 Impulerit. Tantæne animis cælestibus iræ?

The reason of Juno's unrelenting hatred against the race of Troy.

Urbs antiqua fuit, Tyri tenuère colòni,
 Carthàgo, Ìtalam contrà Tiberinaque longè
 Ostia, dives opum, studiisque asperrima belli:
 Quam Jûno fertur terris magis omnibus unam 15
 Posthabitâ coluisse Samò; hic illius arma,
 Hic currus fuit; hoc regnum dea gentibus esse,
 Si quâ fâta sinant, iam tum tenditque fovetque.
 Prògeniem sed enim Tròiànò à sanguine duci
 Audierat, Tyriàs òlm quæ verteret arcès; 20
 Hinc populum latè règem, bellòque superbum
 Ventûrum excidiò Libyæ: sic volvere Parcàs.
 Id metuens, veterisque memor Sàturnia belli,
 Prima quod ad Tròiam prò càris gesserat Argis;
 Necdum etiam causæ iràrum sævique dolòrès 25
 Exciderant animò; manet altâ mente repòstum
 Jùdicium Paridis, sprètæque iniûria formæ,
 Et genus invisum, et rapti Ganymèdis honòrès;
 His accensa super iactatòs æquore tòtò
 Tròas, reliquias Danaûm atque immitis Achilli, 30
 Arcèbat longè Latìò; multòsque per annòs
 Erràbant acti fâtis maria omnia circum.
 Tantæ mòlis erat Rómānam condere gentem.



JUNO GOES TO AEOLUS

Juno complains that she alone of the heavenly beings is power less against a mortal man.

Vix è conspectū Siculæ tellūris in altum
Vēla dabant læti, et spūmās salis ære ruēbant: 35
Quum Jūno, æternum servans sub pectore vulnus,
Hæc sēcum: ‘mēne inceptō dēsistere victam,
Nec posse Italiā Teucrōrum āvertere rēgem?
Quippe vetor fātis. Pallasne exūrere classem
Argivūm, atque ipsōs potuit submergere ponto 40
Ūnius ob noxam et furiās Aiācis Oilei?
Ipsa, Jovis rapidum iaculāta è nūbibus ignem,
Disiēcitque ratēs, ēvertitque æquora ventis;
Illum exspirantem tranfixō pectore flammās
Turbine corripuit, scopulōque infixit acūtō. 45
Ast ego, quæ divūm incēdo rēgina, Jovisque
Et soror et coniunx, ūnā cum gente tot annōs
Bella gero. Et quisquam nūmen Jūnōnis adōrat
Prætereā, aut supplex āris impōnet honōrem?’

The description of the cave of Æolus. Juno begs a boon of the god of the winds. He professes his willingness to do as the queen bids him.

Tālia flammātō sēcum dea corde volūtans, 50
Nimbōrum in patriam, loca fēta furentibus Austris,
Æoliam venit. Hic vastō rex Æolus antrō
Luctantēs ventōs tempestātēsque sonōrās
Imperiō premit, ac vinclis et carcere frēnat.
Illi indignantēs magnō cum murmure montis 55
Circum claustra fremunt; celsā sedet Æolus arce
Sceptra tenens, mollitque animōs, et temperat irās;
Nī faciat, maria ac terrās cælumque profundum
Quippe ferant rapidi sēcum, verrantque per aurās
Sed pater omnipotens spēluncis abdīdit ātris, 60
Hoc metuens; molemque et montēs insuper altōs
Imposuit; rēgemque dedit, qui fœdere certō

Et premere, et laxàs sciret dare iussus habénàs.
 Ad quem tum Júnò supplex his vòcibus úsa est:
 ‘Æole, (namque tibi divúm pater atque hominum rex 65
 Et mulcère dedit fluctùs et tollere ventò,)
 Gens inimica mihi Tyrrhènum nàvigat æquor,
 Ìlum in Ítaliàm portans, victòsque Penátès:
 Incute vim ventis, submersàsque obrue puppès,
 Aut age diversòs et disuce corpora pontò. 70
 Sunt mihi bis septem præstanti corpore nymphæ,
 Quàrum quæ formà pulcherrima, Dèiopèa,
 Conubiò iungam stabili, propriamque dicàbo:
 Omnès ut tècum meritis prò tàlibus annòs
 Exigat, et pulchrà faciat tè pròle parentem.’ 75

Æolus hæc contrà: ‘tuus, ò règina, quid optès,
 Explòràre labor; mihi iussa capessere fàs est.
 Tù mihi quodcunque hoc regni, tù sceptrà Jovemque
 Conciliàs; tù dàs epulis accumbere divúm,
 Nimbòrumque facis tempestàtumque potentem.’ 80

A storm bursts forth. Æneas laments that he has not fallen
 by a nobler death beneath the walls of Troy. His fleet is
 scattered. One ship sinks before the eyes of the prince.

Hæc ubi dicta, cavum conversà cuspidè montem
 Impulit in latus; àc ventì, velut agmine factò,
 Quà data porta, ruunt, et terràs turbine perflant.
 Incubuère mari, tòtumque à sèdibus imis
 Ùnà Eurusque Notusque ruunt crèberque procellis 85
 Àfricus, et vastòs volvunt ad litora fluctùs.
 Insequitur clàmorque virùm stridorque rudentum.
 Èripiunt subitò nùbès cælumque diemque
 Teucròrum ex oculis; pontò nox incubat àtra;
 Intonuère poli, et crèbris micat ignibus æthèr; 90
 Præsentemque viris intentant omnia mortem.
 Extemplò Ænèæ solvuntur frigore membra;
 Ingemit, et duplicès tendens ad sidera palmàs
 Tàlia vòce refert: ‘ò terque quaterque beàti,



“DEATH STARED THE TROJANS IN THE FACE”

Quis ante ora patrum Trôiæ sub mœnibus altis 95
 Contigit oppetere! ô Danaûm fortissime gentis
 Tydidè, mène Îliacis occumbere campis
 Nôn potuisse, tuâque animam hanc effundere dextrâ,
 Sævus ubi Æacidæ télô iacet Hector, ubi ingens
 Sarpédôn; ubi tot Simois correpta sub undis 100
 Scûta virûm galeâsque et fortia corpora volvit?'

Tâla iactanti stridens Aquilône procella
 Vêla adversa ferit, fluctusque ad sidera tollit.
 Franguntur rêmi; tum prôra âvertit, et undis
 Dat latus; insequitur cumulò præruptus aquæ mons. 105
 Hi summò in fluctû pendent; his unda dehiscens
 Terram inter fluctûs aperit: furit æstus harênis.
 Très Notus abreptâs in saxa latentia torquet:
 (Saxa vocant Itali mediis quæ in fluctibus Âras,
 Dorsum immâne mari summò), très Eurus ab altò 110
 In brevia et Syrtès urget, misérable visû,
 Illiditque vadis, atque aggere cingit harênæ.
 Ûnam, quæ Lyciôs fidumque vehêbat Orontèn,
 Ipsius ante oculôs ingens â vertice pontus
 In puppim ferit: excutitur, pronusque magister 115
 Volvitur in caput; ast illam ter fluctus ibidem
 Torquet agens circum, et rapidus vorat æquore vortex.
 Appârent rârî nantès in gurgite vastò,
 Arma virûm, tabulæque et Trôia gaza per undâs.
 Jam vahdam Îhonei nâvem, iam fortis Achâtæ, 120
 Et quâ vectus Abâs, et quâ grandævus Alètès,
 Vicit hiems; laxis laterum compâgibus omnès
 Accipiunt inimicum imbrem, rimisque fatiscunt.

Neptune calms the storm. He sends back the winds to their
 prison-house. Nature is once more tranquil, according to the
 will of the god.

Intereâ magnò miscèri murmure pontum,
 Êmissamque hiemem sensit Neptûnus, et imis 125
 Stagna refûsa vadis, graviter commôtus; et altò

Pròspiciens, summà placidum caput extulit undà.
 Disiectam Ænèæ tòtò videt æquore classem
 Fluctibus oppressòs Tróas cælique ruinà.
 Nec latuère doli fràtrem Júnónis et iræ. 130
 Eurum ad sè Zephyrumque vocat, dehinc tàlia fàtur:
 'Tantane vòs generis tenuit fidùcia vestri?
 Iam cælum terramque meò sine nùmine, venti,
 Miscère et tantàs audètis tollere mòlès?
 Quòs ego—! sed mòtòs præstat compònere fluctùs. 135
 Post mihi nòn simili pœnà commissa luètis.
 Máturâte fugam, règique hæc dicite vestrò:
 Nòn illi imperium pelagi sævumque tridentem,
 Sed mihi sorte datum. Tenet ille immània saxa,
 Vestràs, Eure, domòs; illà sè iacet in aulà 140
 Æolus, et clausò ventòrum carcere regnet.'
 Sic ait, et dictò citius tumida æquora plàcat,
 Collectàsque fugat nùbès, sòlemque reducit.
 Cýmothoè simul et Tritòn adnexus acutò
 Dètrudunt nàvès scopulò; levat ipse tridenti, 145
 Et vastàs aperit Syrtès et temperat æquor,
 Atque rotis summàs levibus perlàbitur undàs.
 Àc veluti magnò in populò quum sæpe coorta est
 Sèditìo, sævitque animis ignòbile vulgus,
 Jamque facès et saxa volant; furor arma ministrat; 150
 Tum pietàte gravem àc meritis si forte virum quem
 Conspexère, silent arrectisque auribus adstant;
 Ille regit dictis animòs, et pectora mulcet:
 Sic cunctus pelagi cecidit fragor, æquora postquam
 Pròspiciens genitor, cælòque invectus apertò, 155
 Flectit equòs, currùque volans dat lóra secundò.

The weary Trojans come to a land-locked harbor. Seven ships alone are collected.

Dèfessi Æneadæ quæ proxima litora cursù
 Contendunt petere, et Libyæ vertuntur ad órās.

Est in sècessù longò locus: insula portum
 Efficit obiectù laterum, quibus omnis ab altò 160
 Frangitur inque sinùs scindit sèsè unda reductòs.
 Hinc atque hinc vastæ rupès geminique minantur
 In cælum scopuli, quòrum sub vertice làtè
 Æquora tûta silent; tum silvís scèna coruscis
 Dèsuper, horrentique àtrum nemus immet umbrà; 165
 Fronte sub adversà scopulis pendentibus antrum,
 Intus aquæ dulcès, vivòque sedila saxò,
 Nymphàrum domus. Hic fessàs nòn vincula nàvès
 Ulla tenent, uncò nòn alligat ancora morsù.
 Hùc septem Ænèàs collectis nàvibus omni 170
 Ex numerò subit; àc magnò tellùris amòre
 Ègressi optàtâ potiuntur Tròes harènâ,
 Et sale tàbentès artùs in litore pònunt.
 Àc primum silici scintillam excùdit Achàtès,
 Suscèpitque ignem foliis, atque àrida circum 175
 Nùtrimenta dedit, rapuitque in fòmite flammam.
 Tum Cererem corruptam undis Cereàliaque arma
 Expediunt fessi rèrum; frùgèsque receptàs
 Et torrère parant flammis et frangere saxò.

The Trojan prince mounts a rock. He shoots seven deer. He
 consoles his disheartened comrades. They refresh their
 bodies with food, their souls with conversation.

Ænèàs scopulum intereà conscendit, et omnem 180
 Pròspectum làtè pelagò petit, Anthea si quem
 Jactàtum ventò videat Phrygiàsque birèmès,
 Aut Capyn aut celsis in puppibus arma Caici.
 Nàvem in conspectù nullam, très litore cervòs
 Pròspicit errantès; hòs tòta armenta sequuntur 185
 À tergò, et longum per vallès pascitur agmen.
 Constitit hic, arcumque manù celerèsque sagittàs
 Corripuit, fidus quæ tèla gerèbat Achàtès;

Ductorèsque ipsòs primum, capita alta ferentès
 Cornibus arboreis sternit, tum vulgus et omnem 190
 Miscet agens telis nemora inter frondea turbam;
 Nec prius absistit quam septem ingentia victor
 Corpora fundat humi, et numerum cum nàvibus æquet.

Hinc portum petit, et sociòs partitur in omnès
 Vina bonus quæ deinde cadis onerârat Acestès 195
 Litore Trinacriò dederatque abeuntibus hēròs,
 Dividit, et dictis mærentia pectora mulcet:

‘Ò socii, (neque enim ignàri sumus ante malòrum,)
 Ò passi graviòra, dabit deus his quoque finem.
 Vòs et Scyllæam rabiem penitusque sonantès 200
 Accêstis scopulòs; vòs et Cyclòpia saxa

Experti; revocàte animòs mæstumque timòrem
 Mittite; forsàn et hæc òlm meminisse iuvàbit.
 Per variòs càsùs, per tot discrimina rèrum
 Tendimus in Latium, sèdès ubi fàta quietàs 205
 Òstendunt; illic fàs regna resurgere Tròiæ
 Düràte, et vòsmet rèbus servàte secundis.’

Tàlia vòce refert cùrisque ingentibus æger
 Spem vultù simulat, premit altum corde dolòrem.
 Illi sè prædæ accingunt dapibusque futùris: 210
 Tergora dèripiunt costis, et viscera nùdant:

Tergora dèripiunt costis, et viscera nùdant:
 Pars in frusta secant verubusque trementia figunt;
 Litore aèna locant ali, flammàsque ministrant.
 Tum victù revocant virès, fùsique per herbam
 Implentur veteris Bacchi pinguisque ferinæ. 215

Postquam exempta famès epulis, mensæque remòtæ,
 Àmissòs longò sociòs sermòne requirunt,
 Spemque metumque inter dubii, seu vivere crèdant,
 Sive extrèma pati, nec iam exaudire vocatòs.

Præcipuè pius Ænéàs, nunc àcris Oronti, 220
 Nunc Amyci càsum gemit, et crùdèlha sècum
 Fàta Lyci, fortemque Gyàn, fortemque Cloanthum.

In heaven Venus complains to her father Jove of promises unfulfilled, and of the wanderings and calamities of a pious race.

Et iam finis erat, quum Juppiter æthere summò
 Dispiciens mare vèlvolum terràsque iacentès,
 Litoraue et làtòs populòs, sic vertice cæli 225
 Constitit et Labyæ dèfixit lùmina regnis.
 Atque illum tàlès iactantem pectore cùràs
 Tristior et lacrimis oculòs suffùsa nitentès,
 Alloquitur Venus: ‘ò qui rès hominumque deùmque
 Æternis regis imperiis, et fulmine terrès, 230
 Quid meus Ænéàs in tè committere tantum,
 Quid Tròes potuère, quibus tot fùnera passis
 Cunctus ob Ìtaliàm terràrum clauditur orbis?
 Certè hinc Rómànòs òhm, volventibus annis,
 Hinc fore ductòrès, revocatò à sanguine Teucri, 235
 Qui mare, qui terràs omni diciónè tenèrent,
 Pollicitus: quæ tè, genitor, sententia vertit?
 Hòc equidem occàsus Tróiaè tristèsque ruinàs
 Sòlābar, fātis contrària fāta rependens;
 Nunc eadem fortūna viròs tot càsibus actòs 240
 Insequitur: quem dās finem, rex magne, labòrum?
 Anténor potuit mediis èlapsus Achivis
 Illyricòs penetràre sinūs, atque intima tūtus
 Regna Liburnòrum et fontem superàre Tímāvi,
 Unde per òra novem vastò cum murmure montis 245
 It mare pròruptum, et pelagò premit arva sonanti.
 Hic tamen ille urbem Patavî, sèdèsque locāvit
 Teucròrum, et genti nòmen dedit, armaque fixit
 Tróia: nunc placidà compostus pàce quiescit.
 Nòs, tua prògeniès, cæli quibus annuis arcem, 250
 Nāvibus, (infandum!) àmissis, únus ob iram
 Pròdimur atque Italis longè disungimur òris.
 Hic pietàtis honòs? sic nòs in regna repònis?’

Jupiter briefly unrolls the fates from the war of Æneas in Italy to the happy age of Augustus Cæsar, when wars shall cease, and the gates of Janus be closed.

Olli subridens hominum sator atque deorum
 Vultû, quò cælum tempestâtêsq; serénat, 255
 Ôscula libâvit nâtæ, dehinc tâlia fâtur:
 ‘Parce metû, Cytherêa; manent immôta tuorum
 Fâta tibi; cernês urbem et prômîssa Lavînî
 Mœnia; sublimemque ferês ad sidera cæli
 Magnanimum Ænêân; neque mê sententia vertit. 260
 Hic tibi (fâbor enim, quando hæc tê cura remordet,
 Longius et volvens fâtorum arcâna movêbo,)
 Bellum ingens geret Îtaliâ populôsque ferocês
 Contundet, môrêsq; viris et mœnia pônêt,
 Tertia dum Latîo regnantem viderit ætâs, 265
 Ternaue transierit Rutulis hiberna subactis.
 At puer Ascanius, cui nunc cognômen Iulô
 Additur, (Îlus erat, dum rês stetit Îlia regnô)
 Trigintâ magnôs volvendis mensibus orbês
 Imperiô explêbit, regnumque ab sêde Lavînî 270
 Transferet, et longam multâ vi mûniet Albam.
 Hic iam ter centum tôtôs regnâbitur annôs
 Gente sub Hectoreâ, dônec rêgina sacer dôs
 Marte gravis geminam partû dabit Îlia prôlem.
 Inde lupæ fulvæ nûtrîcis tegmine lætus 275
 Rômulus excipiet gentem, et Mâvortia condet
 Mœnia, Rômânôsque suô dê nômîne dicet.
 His ego nec mêtâs rêrum, nec tempora pônô:
 Imperium sine fine dedi. Quin aspera Jûno,
 Quæ mare nunc terrâsq; metû cælumque fatigat, 280
 Consîlia in melius referet, mécumque fovêbit
 Rômânôs rêrum dominôs gentemque togâtam.
 Sic placitum. Veniet lustris lâbentibus ætâs,
 Quum domus Assaraci Phthiam clârâsq; Mycênâs
 Serviô premet âc victis dominâbitur Argis. 285

Nascetur pulchrâ Trôïanus origine Cæsar
 Imperium Òceanò, fâmam qui terminet astris,
 Jûlus, à magnò dêmissum nômen Iulò;
 Hunc tû òlm cælò spoliis Orientis onustum
 Accipiès sêcûra; vocâbitur hic quoque vôtis. 290
 Aspera tum positis mitescent sæcula bellis;
 Cànâ Fidès et Vesta, Remò cum frâtre Quirinus
 Jûra dabunt; diræ ferrò et compâgibus arctis
 Claudentur belli portæ; Furor impius intus,
 Sæva sedens super arma et centum vinctus aënis 295
 Post tergum nodis fremit horridus ore cruento.'

Mercury is sent down to Carthage to inspire Queen Dido with kindly feelings towards the wanderers.

Hæc ait, et Mãiâ genitum dêmittit ab altò,
 Ut terræ utque novæ pateant Carthâginis arcès
 Hospitiò Teucris, nè fâti nescia Didò
 Finibus arceret. Volat ille per æera magnum 300
 Rêmigiò alârûm, ac Libyæ citus adstitit ôris;
 Et iam iussa facit pônuntque feròcia Pœni
 Corda, volente deò; in primis rêgina quiêtum
 Accipit in Teucròs animum mentemque benignam.

Æneas in a forest meets his mother, disguised as a huntress.
 The pious prince knows the stranger is more than mortal.

At pius Ænêàs per noctem plûrîma volvens, 305
 Ut primum lux alma data est, exire locòsque
 Explòrâre novòs, quâs ventò accesserit ôrâs,
 Qui teneant, (nam inculta videt,) hominêsne feræne,
 Quærere constituit sociisque exacta referre.
 Classem in convexò nemorum sub rûpe cavâtâ 310
 Arboribus clausam circum atque horrentibus umbris
 Occulit; ipse unò graditur comitâtus Achâte,
 Bina manù lâtò crispans hastilia ferrò.

Cui mäter mediâ sēsē tulit obvia silvā,
 Virginis ōs habitumque gerens, et virginis arma 315
 Spartānæ, vel quālis equōs Thrēssa fatigat
 Harpalycē volucremque fugā prævertitur Hebrum;
 Namque umeris dē mōre habilem suspenderat arcum
 Vēnatrix dederatque comam diffundere ventis,
 Nūda genū nōdōque sinūs collecta fluentēs. 320
 Āc prior, 'heus,' inquit, 'iuvenēs, monstrāte meārum
 Vidistis si quam hic errantem forte sorōrum
 Succinctam pharetrā et maculōsæ tegmine lyncis,
 Aut spūmantis apri cursum clāmōre prementem.'
 Sic Venus; et Veneris contrā sic filius orsus: 325
 'Nulla tuārum audita mihi neque visa sorōrum
 Ō, quam tē memorem! virgo, namque haud tibi vultus
 Mortālis, nec vox hominem sonat, ō dea certē,
 (An Phœbi soror, an nymphārum sanguinis ūna?),
 Sis fēlix, nostrumque levēs, quæcunque, labōrem! 330
 Et quō sub cælō tandem, quibus orbis in ōris
 Jactēmur doceās. Ignāri hominumque locōrumque
 Errāmus, ventō hūc et vastis fluctibus acti.
 Multa tibi ante ārās nostrā cadet hostia dextrā.'

Venus disclaims the honor. She tells him the tale of Dido's
 wrongs and her flight, and of her new city and kingdom.
 She in return asks who he is.

Tum Venus: 'haud equidem tāli mē dignor honōre; 335
 Virginitus Tyriis mōs est gestāre pharetram,
 Purpureōque altē sūrās vincire cothurnō.
 Pūnica regna vidēs, Tyriōs et Agēnoris urbem;
 Sed finēs Libyci, genus intractābile bellō.
 Imperium Didō Tyriā regit urbe profecta, 340
 Germānum fugiens. Longa est iniūria, longæ
 Ambāgēs; sed summa sequar fastigia rerum.
 Huic coniunx Sychæus erat, ditissimus agri
 Phœnicum, et magnō miseræ dilectus amōre,

Cui pater intactam dederat primisque iugârat 345
 Ômnibus; sed regna Tyri germânus habebat
 Pygmaliôn, scelere ante aliôs immânior omnès.
 Quôs inter medius vênit furor. Ille Sychæum
 Impius ante ârâs, atque auri cæcus amôre
 Clam ferrô incautum superat, sécûrus amôrum 350
 Germânæ; factumque diu celâvit et aegram,
 Multa malus simulans, vâna spê lûsit amantem.
 Ipsa sed in somnis inhumâti vênit imâgo
 Coniugis, ôra modis attollens pallida miris;
 Crûdèles ârâs, trâiectaque pectora ferrô 355
 Nûdâvit, cæcumque domûs scelus omne retextit.
 Tum celerâre fugam patriâque excêdere suâdet,
 Auxiliumque viæ veterès tellûre reclûdit
 Thêsaurôs, ignôtum argenti pondus et auri.
 His commôta fugam Didô sociôsque parâbat. 360
 Conveniunt quibus aut odium crûdële tyranni
 Aut metus âcer erat; nâvès, quæ forte parâtæ,
 Corripiunt, onerantque aurô. Portantur avâri
 Pygmaliônis opès pelagô; dux fêmina facti.
 Dêvenère locôs ubi nunc ingentia cernès 365
 Mœnia, surgentemque novæ Carthâginis arcem;
 Mercâtique solum, facti de nômne Byrsam,
 Taurinô quantum possent circumdare tergô.
 Sed vôs qui tandem? quibus aut vênistis ab ôris,
 Quôve tenêtis iter? Quærenti tâlibus ille 370
 Suspirans imôque trahens â pectore vöcem:

Very briefly the son of Venus tells his fortunes.

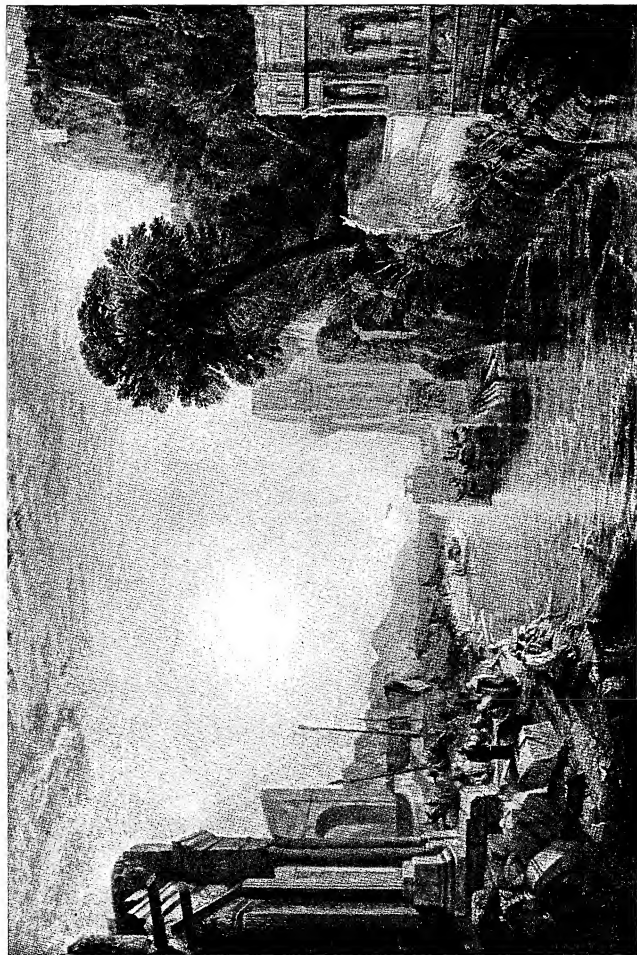
‘Ô dea, si primâ repetens ab origine pergam,
 Et vacet annâlès nostrôrum audire labôrum,
 Ante diem clausô compônet vesper Olympô.
 Nôs Trôiâ antiquâ, si vestrâs forte per aurès 375
 Trôiæ nômen ut, diversa per æquora vectôs

Forte suâ Libycis tempestâs appulit ôris.
 Sum pius Ænéâs, raptôs qui ex hoste Penâtês
 Classe veho mœcum, fâma super æthera nôtus.
 Îtaliâ quæro patriâ et genus ab Jove summô 380
 Bis dênis Phrygiûm conscendi nâvibus æquor,
 Mâtre deâ monstrante viam, data fâta secûtus;
 Vix septem convulsæ undis Eurôque supersunt
 Ipse ignôtus, egens, Libyæ déserta peragro,
 Eurôpâ atque Asiâ pulsus.' Nec plûra querentem 385
 Passa Venus mediô sic interfâta dolôre est:

The goddess draws a happy omen from augury. As she dis-
 appears she is revealed to him in glory. He goes onward
 enshrouded in mist.

'Quisquis es, haud, crêdo, invisus cælestibus aurâs
 Vitâlês carpis, Tyriâ qui advêneris urbem;
 Perge modo, atque hinc tē rêginæ ad limina perfer.
 Namque tibi reducês sociôs classemque relâtam 390
 Nuntio, et in tûtum versis Aquilônibus actam,
 Nî frustrâ augurium vâni docuêre parentês.
 Aspice bis sênôs lætantês agmine cynôs,
 Ætheriâ quôs lapsa plagâ Jovis âles apertô
 Turbâbat cælô; nunc terrâs ordine longô 395
 Aut capere, aut captâs iam dèspectâre videntur.
 Ut reducês illi lûdunt stridentibus âlis,
 Et cœtû cinxêre polum cantûsque dedêre;
 Haud aliter puppêsque tuæ pûbêsque tuôrum
 Aut portum tenet aut plênô subit ostia velô. 400
 Perge modo, et quâ tē dūcit via dirige gressum.'

Dixit, et âvertens roseâ cervice refulsit,
 Ambrosiæque comæ divinum vertice odôrem
 Spirâvêre; pedês vestis dèfluxit ad imôs,
 Et vèra incessû patuit dea. Ille ubi mâtrem 405
 Agnôvit, tâli fugientem est vóce secûtus:
 'Quid nâtum totiês, crudêlis, tû quoque falsis



DIDO BUILDING CARTHAGE

Lûdis imâgîmbus? cûr dextræ iungere dextram
 Nôn datur ac vërâs audire et reddere vòcès?
 Tâlibus incûsat gressumque ad mœnia tendit. 410
 At Venus óbscûrò gradientès àere sæpsit,
 Et multò nebulæ circum dea fûdit amictû,
 Cernere nè quis eòs neu quis contingere posset,
 Mòlirive moram, aut veniendi poscere causâs.
 Ipsa Paphum sublimis abît sêdèsque revisit 415
 Læta suâs, ubi templum illi, centumque Sabæo
 Thûre calent âræ sertisque recentibus hâlant.

Description of the building of Carthage. The Carthaginians
 as busy as bees. The prince is invisible.

Corripuère viam intereâ, quâ sêmîta monstrat;
 Jamque ascendébant collem, qui plûrimus urbi
 Imminet, adversâsque aspectat dèsuper arcès. 420
 Mirâtur môlem Ænéâs, mägâlia quondam,
 Mirâtur portâs, strepitumque et strâta viârûm.
 Instant ardentès Tyrîi: pars dúcere mûròs,
 Mòlirique arcem et manibus subvolvere saxa;
 Pars aptâre locum tectò et conclûdere sulcò; 425
 Jûra magistrâtûsque legunt, sanctumque senâtum;
 Hic portûs ali effodiunt; hic alta theâtris
 Fundâmenta locant ali, immânèsque columnâs
 Rûpibus excidunt, scênis decora alta futûris.
 Quâlis apès æstâte novâ per flôrea rûra 430
 Exercet sub sôle labor, quum gentis adultòs
 Êducunt fêtûs, aut quum liquentia mella
 Stipant et dulci distendunt nectare cellâs;
 Aut onera accipiunt venientum, aut agmine factò
 Ignâvum fûcòs pecus à præsepibus arcent; 435
 Fervet opus, redolentque thymò frâgrantia mella.
 ‘Ô fortunâti, quòrum iam mœnia surgunt!’
 Ænéâs ait et fastigia suspicit urbîs.

Infert sè, sæptus nebulâ, (mirâbile dictû!)
 Per mediôs, miscetque viris neque cernitur ulli. 440

In the centre of the city is a grove wherein is a temple, and on its walls pictures of the wars of Troy. Æneas is comforted at the sight.

Lûcus in urbe fuit mediâ, lætissimus umbræ,
 Quò primum iactâti undis et turbine Pœni
 Effodère locò signum, quod rêgia Jûno
 Montrârat, caput âcris equi: sic nam fore bellò
 Êgregiam et facilem victû per sæcula gentem. 445
 Hic templum Jûnôni ingens Sidônia Didô
 Condèbat, dônis opulentum et nûmine divæ;
 Ærea cui gradibus surgèbant limina nexæque
 Ære trabès, foribus cardo stridèbat aênis.
 Hic primum in lûcò nova rès oblâta timòrem 450
 Lènut; hic primum Ænèàs spèrâre salûtem
 Ausus, et afflictis mediis confidere rêbus.
 Namque sub ingenti lustrat dum singula templò,
 Rêginam opperiens, dum quæ fortûna sit urbi
 Artificumque manûs inter sè, operumque labòrem 455
 Mirâtur, videt Îlacàs ex ordine pugnàs,
 Bellaque iam fâmâ tòtum vulgâta per orbem,
 Atridàs, Priamumque, et sævum ambòbus Achillem.
 Constitit et lacrimans 'quis iam locus,' inquit, 'Achâte,
 Quæ regio in terris nostri nòn plèna labòris? 460
 Ên Priamus. Sunt hic etiam sua præmia laudi;
 Sunt lacrimæ rêrum et mentem mortâlia tangunt.
 Solve metûs; feret hæc aliquam tibi fâma salûtem.'
 Sic ait atque animum pictûrà pascit inâni
 Multa gemens, largòque hûmectat flûmine vultum. 465
 Namque vidèbat, uti bellantès Pergama circum
 Hâc fugerent Grâii, premeret Troiâna iuventûs,
 Hâc Phryges, instâret currû cristâtus Achillès.
 Nec procul hinc Rhèsi niveis tentòria vélis



THE SIEGE OF TROY

Agnoscit lacrimans, primò quæ pròdita somnò 470
 Tÿdidès multà vastàbat cæde cruentus,
 Ardentèsque àvertit equòs in castra prius quam
 Pàbula gustàssent Tròiæ Xanthumque bibissent.
 Parte alià fugiens àmissis Tròilus armis,
 Infèlix puer atque impàr congressus Achilli, 475
 Fertur equis currùque hæret resupinus inani,
 Lòra tenens tamen; huic cervixque comæque trahuntur
 Per terram, et versà pulvis inscribitur hastà.
 Intereà ad templum nòn æquæ Palladis ibant
 Crinibus Ìlades passis, peplumque ferèbant 480
 Suppliciter, tristès et tunsæ pectora palmis;
 Diva solò fixòs oculòs àversa tenèbat.
 Ter circum Ìlacòs raptàverat Hectòra müròs,
 Exanimumque aurò corpus vendèbat Achillès.
 Tum vèro ingentem gemitum dat pectore ab imò, 485
 Ut spolia, ut currùs, utque ipsum corpus amici,
 Tendentemque manùs Priamum conspexit inermès.
 Sè quoque principibus permixtum agnòvit Achivis,
 Èòàsque aciès, et nigri Memnonis arma.
 Dūcit Amazonidum lúnàtis agmina peltis 490
 Penthesilèa furens medisque in millibus ardet,
 Aurea subnectens exsertæ cingula mammæ
 Bellàtrix, audetque viris concurrere virgo.

While he gazes, the queen comes with her retinue. Then are introduced his lost comrades.

Hæc dum Dardaniò Ænèæ miranda videntur,
 Dum stupet, obtūtùque hæret dèfixus in unò, 495
 Règina ad templum formà pulcherrima Didò
 Incessit, magnà iuvenum stipante catervà.
 Quàlis in Euròtæ ripis aut per iuga Cynthi
 Exercet Díana choròs, quam mille secūtæ
 Hinc atque hinc glomerantur Oréades; illa pharetram 500

Fert umerò, gradiensque deàs superèminet omnès;
 (Làtònæ tacitum pertentant gaudia pectus):
 Tàlis erat Didò, tàlem sè læta ferèbat
 Per mediòs instans operi regnisque futùris.
 Tum foribus divæ, medià testùdine templi, 505
 Sæpta armis, soliòque altè subnixa resèdit.
 Jùra dabat, lègèsque viris, operumque labòrem
 Partibus æquàbat iustis, aut sorte trahèbat:
 Quum subitò Ænèas concursù accèdere magnò
 Anthea, Sergestumque videt fortemque Cloanthum 510
 Teucrorumque aliòs, àter quòs æquore turbo
 Dispulerat penitusque aliàs àvexerat òràs.
 Obstipuit simul ipse, simul percussus Achàtès
 Lætitiàque metùque; avidi coniungere dextràs
 Ardèbant; sed rès animòs incognita turbat. 515
 Dissimulant et nùbe cavà speculantur amieti
 Quæ fortuna viris, classem quò in litore inquant,
 Quid veniant; cunctis nam lecti nàvibus ibant
 Òrantès veniam et templum clàmòre petèbant.

Ilioneus, their spokesman, tells who they are, their course, the
 storm, their wishes.

Postquam intrògressi et còram data còpia fandi, 520
 Maximus Ìlioneus, placidò sic pectore cœpit:
 ‘Ò règina, novam cui condere Jùppiter urbem
 Justitiàque dedit gentès frènàre superbàs,
 Tròes tè miseri, ventis maria omnia vecti,
 Òramus: prohibè infandòs à nàvibus ignès, 525
 Parce piò generi et propius rès aspice nostràs.
 Nòn nòs aut ferrò Libycòs populàre Penàtès
 Vénimus, aut raptàs ad litora vertere prædàs:
 Nòn ea vis animò, nec tanta superbia victis.
 Est locus ‘Hesperiam’ Grài cognòmne dicunt, 530
 Terra antiqua, potens armis atque ùbere glèbæ;

Ænôtri coluère viri; nunc, fâma, minôrès
 Îtaliâ dixisse ducis dè nômine gentem.
 Hûc cursus fuit;
 Quum subitò assurgens fluctû nimbôsus Oriôn 535
 In vada cæca tulit penitusque procâcibus Austris
 Perque undâs, superante salò, perque invia saxa
 Dispulit; hûc pauci vestris adnâvimus ôris.
 Quod genus hoc hominum? quæve hunc tam barbara môrem
 Permittit patria? hospitio prohibêmur harênæ; 540
 Bella cient primâque vetant consistere terrâ.
 Si genus hûmânû et mortâlia temnitis arma,
 At spêrâte deôs memorès fandique nefandi.
 Rex erat Ænêas nôbis, quò iustior alter
 Nec pietâte fuit, nec bellò mâior et armis. 545
 Quem si fâta virum servant, si vescitur aurâ
 Ætheriâ neque adhûc crudêlibus occubat umbris,
 Nôn metus, officiò nè tè certâsse priôrem
 Pæniteat: sunt et Siculis regiônibus urbès,
 Arvaque, Trôiânôque à sanguine clârus Acestès. 550
 Quassâtam ventis liceat subducere classem,
 Et silvis aptâre trabès et stringere rêmôs.
 Si datur Îtaliâ, sociis et rêge receptò,
 Tendere, ut Îtaliâ læti Latiumque petâmus:
 Sin absumpta salûs, et tè, pater optime Teucrûm, 555
 Pontus habet Libyæ nec spès iam restat Iûli,
 At freta Sicaniæ saltem sêdèsque parâtâs,
 Unde hûc advecti, rêgemque petâmus Acestèn.
 Tâlibus Îlhoneus; cuncti simul ôre fremêbant
 Dardanidæ. 560

Dido modestly replies in words of kind encouragement.

Tum breviter Didô vultum dêmissa profâtur:
 ‘Solvite corde metum, Teucri, sêclûdite cûrâs.
 Rês dûra et regni novitâs mē tâlia cōgunt

Mōliri et latē finēs custōde tuēri.
 Quis genus Æneadūm, quis Trōiæ nesciat urbem? 565
 Virtūtēsque virōsque aut tanti incendia belli?
 Nōn obtūsa adeo gestāmus pectora Pœni,
 Nec tam āversus equōs Tyriā sōl iungit ab urbe.
 Seu vōs Hesperiam magnam Sāturniaque arva,
 Sive Erycis finēs rēgemque optātis Acestēn, 570
 Auxiliō tūtōs dimittam opibusque iuvābo.
 Vultis et his mēcum pariter considerare regnis?
 Urbem quam statuo vestra est; subducite nāvēs;
 Trōs Tyriusque mihi nullō discrimine agētur.
 Atque utinam rex ipse Notō compulsus eōdem 575
 Afforet Ænēās! Equidem per litora certōs
 Dimittam, et Libyæ lustrāre extrēma iubēbo,
 Si quibus ēiectus silvis aut urbibus errat.'

The mist dissolves. Æneas appears in the light. He cannot fully express the thanks of his grateful soul.

His animum arrecti dictis, et fortis Achātēs
 Et pater Ænēās iamdūdum ērumpere nūbem 580
 Ardēbant. Prior Ænēān compellat Achātēs:
 'Nāte deā, quæ nunc animō sententia surgit?
 Omnia tūta vidēs, classem sociōsque receptōs
 Ūnus abest, mediō in fluctū quem vidimus ipsi
 Submersum; dictis respondent cetera mātis.' 585
 Vix ea fātus erat quum circumfūsa repente
 Scindit sē nūbēs et in æthera purgat apertum.
 Restitit Ænēās clārāque in luce refulsit,
 Ōs umerōsque deō similis; namque ipsa decōram
 Cæsariem nātō genitrix lūmenque iuventæ 590
 Purpureum et lētōs oculis afflārat honōrēs
 Quāle manūs addunt ebori decus, aut ubi flāvō
 Argentum Pariusve lapis circumdatur aurō.
 Tum sic rēginam alloquitur cunctisque repente

Impròvisus ait: 'còram, quem quæritis, adsum 595
 Tróius Ænéas, Libycis èreptus ab undis.
 Ò sc̃a infandòs Tróiaë miseràta labòres,
 Quæ nòs, reliquiàs Danaûm, terræque marisque
 Omnibus exhaustòs iam càsibus, omnium egènòs,
 Urbe, domò sociàs; gràtès persolvere dignàs 600
 Nòn opis est nostræ, Didò, nec quicquid ubique est
 Gentis Dardaniæ, magnum quæ sparsa per orbem.
 Dì tibi, si qua piòs respectant nùmina, si quid
 Usquam iustitiæ est, et mens sibi conscia recti,
 Præmia digna ferant. Quæ tè tam læta tulèrunt 605
 Sæcula? qui tanti tàlem genuère parentès?
 In freta dum fluvii current, dum montibus umbræ
 Lustràbunt convexa, polus dum sidera pascet,
 Semper honòs, nòmenque tuum, laudèsque manèbunt,
 Quæ mè cunque vocant terræ.' Sic fátus amicum 610
 Ìlionèa petit dextrà, lævàque Serestum;
 Post aliòs, fortemque Gyàn fortemque Cloanthum.

Dido welcomes him to her palace. She prepares a splendid banquet.

Obstipuit primò aspectù Sidònia Didò,
 Càsù demde viri tantò; et sic òre locùta est:
 'Quis tè, nàte deà, per tanta pericula càsus 615
 Insequitur? quæ vis immànibus applicat òris?
 Tùne ille Ænéas, quem Dardanìo Anchisæ
 Alma Venus Phrygii genuit Simoentis ad undam?
 Atque equidem Teucrum memini Sidòna venire,
 Finibus expulsum patriis, nova regna petentem 620
 Auxiliò Bèli; genitor tum Bèlus opimam
 Vastàbat Cyprum et victor ditiòne tenèbat:
 Tempore iam ex illò càsus mihi cognitus urbis
 Tróianæ nòmenque tuum régèsque Pelasgi.
 Ipse hostis Teucròs insigni laude ferèbat 625

Sèque ortum antiquà Teucròrum ab stirpe volèbat.
 Quàrè agite, ò, tectis, iuvenès, succèdite nostris.
 Mè quoque per multòs similis fortùna labòrès
 Jactàtam hâc dènum voluit consistere terrâ.
 Nòn ignàra mali miseris succurrere disco.' 630

Sic memorat; simul Ænèân in règia dūcit
 Tecta, simul divûm templis indicit honòrem.
 Nec minus intereâ sociis ad litora mittit
 Viginti tauròs, magnòrum horrentia centum
 Terga suum, pinguès centum cum màtribus agnòs, 635
 Mùnera, lætitiàmque dii.

At domus interior règali splendida luxû
 Instruitur, medisque parant convivia tectis.
 Arte labòratâ vestès ostròque superbò,
 Ingens argentum mensis, cælâtaque in aurò 640
 Fortia facta patrum, seriès longissima rerum,
 Per tot ducta viròs antiquæ ab origine gentis.

Æneas sends for his son Iulus.

Ænèâs (neque enim patrius consistere mentem
 Passus amor) rapidum ad nâvès præmittit Achâtem,
 Ascaniò ferat hæc, ipsumque ad mœnia dūcat. 645
 Omnis in Ascaniò càri stat cùra parentis.
 Mùnera prætereâ Îliacis èrepta ruinis
 Ferre iubet; pallam signis auròque rigentem,
 Et circumtextum croceò vèlâmen acanthò,
 Ornâtus Argivæ Helenæ, quòs illa Mycénis, 650
 Pergama quum peteret inconcessòsque hymenæòs,
 Extulerat, màtris Lèdæ miràbile dònum.
 Prætereâ sceptrum Îlionè quod gesserat òlm,
 Maxima nâtàrum Priami, collòque monile
 Baccâtum, et duplicem gemmis auròque corònam. 655
 Hæc celerans iter ad nâvès tendèbat Achâtès.

Venus is full of anxiety. She substitutes Cupid for Ascanius.

At Cytherèa novàs artès, nova pectore versat
 Consilia, ut faciem mutàtus et òra Cupido
 Prò dulci Ascaniò veniat, dònisque furentem
 Incendat règinam atque ossibus implicet ignem. 660
 Quippe domum timet ambiguam Tyriòsque bilinguès;
 Ûrit atrox Júnò, et sub noctem cùra recursat.
 Ergo his àligerum dictis affàtur Amòrem:
 'Nàte, meà virès, mea magna potentia sòlus,
 Nàte, Patris summi qui tèla Typhòea temnis; 665
 Ad tè confugio et supplex tua nùmina posco.
 Fràter ut Ænèàs pelagò tuus omnia circum
 Litora iactètur odiis Júnònis iniquæ,
 Nòta tibi, et nostrò doluisti sæpe dolòre.
 Hunc Phœnissa tenet Didò blandisque moràtur 670
 Vòcibus, et vereor quò sè Júnònia vertant
 Hospitia: haud tantò cessàbit cardine rerum.
 Quòcircà capere ante dolis, et cingere flammà
 Règinam meditor, nè quò sè nùmine mutet,
 Sed magnò Ænèà mècum teneàtur amòre. 675
 Quà facere id possis nostram nunc accipe mentem.
 Règius accitù càri genitòris ad urbem
 Sidoniam puer ire parat, mea maxìma cùra,
 Dòna ferens pelagò et flammis restantia Tròiaè.
 Hunc ego sòpitum somnò super alta Cythèra 680
 Aut super Ídalum sacràtâ sède recondam,
 Nè quà scire dolòs mediusve occurrere possit.
 Tù faciem illius noctem nòn amplius ùnam
 Falle dolò et nòtòs pueri puer indue vultùs,
 Ut, quum tè gremiò accipiet lætìssima Didò 685
 Règalès inter mensàs laticemque Lyæum,
 Quum dabit amplexùs atque oscula dulcia figet,
 Occultum inspirès ignem fallàsque venenò.'

Pàret Amor dictis càræ genitricis, et àlàs

Exiit et gressu gaudens incedit Iuli. 590
 At Venus Ascanio placidam per membra quietem
 Irrigat, et fœtum gremio dea tollit in altos
 Idahæ lucos; ubi mollis amœracus illum
 Floribus et dulci aspirans complectitur umbrâ.
 Iamque ibat dicto parens et dona Cupido 695
 Rêgia portabat Tyris, duce lætus Achate.

Amidst the splendor of the feast, Cupid insidiously infuses
 passion into the bosom of the queen.

Quum venit, aulæis iam sè rêgina superbis
 Aurêa composuit spondâ, mediamque locavit.
 Iam pater Ænêas et iam Troiâna iuventus
 Conveniunt, strâtoque super discumbitur ostrô. 700
 Dant famuli manibus lymphas Cereremque canistris
 Expediunt tonsisque ferunt mantilia villis.
 Quinquaginta intus famulæ, quibus ordine longò
 Cûra penum struere et flammis adolère Penâtes;
 Centum alæ totidemque parès ætate ministri, 705
 Qui dapibus mensas onerent, et pocula ponant.
 Nec non et Tyri per limina læta frequentès
 Convênère, toris iussi discumbere pictis.
 Mirantur dona Ænêæ, mirantur Iulum,
 Flâgrantèsque dei vultus simulâtaque verba, 710
 Pallamque, et pictum croceò velâmen acanthò.
 Præcipuè infelix, pesti devôta futuræ,
 Expleri mentem nequit, ardescitque tuendò
 Phœnissa, et puerò pariter donisque movetur.
 Ille ubi complexu Ænêæ colloque pependit, 715
 Et magnum falsi implèvit genitoris amorem,
 Rêginam petit: hæc oculis hæc pectore totò
 Hæret; et interdum gremio foveat mscia Didò
 Insideat quantus miseræ deus: at memor ille
 Mâtris Acidaliæ, paulatim abolère Sychæum 720



AENEAS AT THE COURT OF DIDO

Incipit et vivò tentat prævertere amore
Iam pridem residens animos desuetaque corda.

The libation and invocation to the gods. The song and music of Iopas. The queen asks many a question touching Troy; she begs of her guest to tell of the fall of Ilium, and of his wanderings.

Postquam prima quies epulis mensæque remotæ,
Cratêras magnos statuunt et vina coronant.
Fit strepitus tectis, vocemque per ampla volutant 725
Atria; dependent lychni laqueâribus aureis
Incensi et noctem flammis funalia vincunt.
Hic régina gravem gemmis aurorque poposcit,
Implêvitque merò pateram, quam Bêlus et omnes
À Bêlò soliti; tum facta silentia tectis: 730
'Jùppiter, hospitibus nam tē dare iura loquuntur,
Hunc lætum Tyriisque diem Trôiaque profectis
Esse velis, nostrisque huius meminisse minores.
Adsit lætitiæ Bacchus dator et bona Jūno;
Et vós, ó cœtum, Tyrii, celebrâte faventès.' 735
Dixit et in mensam laticum libavit honorem,
Primaque, libatò, summò tenus attigit ore;
Tum Bitiæ dedit increpitans; ille impiger hausit
Spumantem pateram, et plênò sē pròluit aurò;
Post alii procerès: citharâ crinitus Iópàs 740
Personat auratâ, docuit quem maximus Atlàs.
Hic canit errantem lunam solisque labores;
Unde hominum genus, et pecudès, unde imber et ignès,
Arctûrum pluviasque Hyadas geminòsque Triònès;
Quid tantum Óceanò properent sē tingere solès 745
Hiberni, vel quæ tardis mora noctibus obstet.
Ingemnant plausu Tyrii, Trôesque sequuntur.
Nec nòn et variò noctem sermòne trahèbat
Infèlhx Didò longumque bibèbat amorem,
Multa super Priamò rogìtans, super Hectore multa; 750

Nunc, quibus Auroræ venisset filius armis,
 Nunc quales Diomedis equi, nunc quantus Achillēs.
 'Imo age et à primâ dic, hospes, origine nobis
 Insidiās' inquit, 'Danaûm cāsusque tuorum
 Errorēsque tuos; nam tē iam septima portat
 Omnibus errantem terris et fluctibus ætās.'

755

METRICAL INDEX.

16. Posthabitâ coluisse Samō, hic illius arma.
 (*Samo*—final vowel not elided (a).)
41. Ūnus ob noxam et furiās Aiācis Oilei.
 (*Oilei*—synizesis.)*
73. Conubiō iungam stabili propriamque dicābō.
 (*Conubio*—synizesis (b).)
120. Jā validam Ihonei nāvem iam fortis Achātae
 (*Ihonei*—synizesis.)
131. Eurum ad se Zephyrumque vocat dehinc tāha fātūr.
 (*dehinc*—synizesis.)
195. Vina bonus quæ deinde cadis onerārat Acestes.
 (*deinde*—synizesis.)
256. Oscula libavit nātae dehinc tāha fātūr.
 (*dehinc*—synizesis.)
308. Qui teneant nam inculta videt hominēsne feræne.
 (*videt*—final syllable lengthened in *arsis*.)
- 332-3. Jactēmur doceās ignāri hominumque locōrumque.
 (*que*—synapheia. (c).)
405. Et vērā incessū patuit dea. Ille ubi mātrem.
 (*dea*—final vowel saved from elision by the pause (d).)
- 448-9. Ærea cui gradibus surgēbant limina nexaeque. . . .
 (*que*—synapheia.)
478. Per terram et versā pulvis inscribitur hastā.
 (*pulvis*—last syllable lengthened in *arsis*.)
611. Ilonēa petit dextrā laevāque Serestum.
 (*Ilonēa*—the penult long, according to the Ionic dialect.)

617. Tūne ille Ænéas quem Dardaniò Anchisæ.
(*Dardanio*—final vowel not elided: see note (a); the line is spondaic.)
651. Pergama quum peteret inconcessòsque hymenæòs.
(*peteret*—final syllable lengthened in *arsis*.)
668. Litora iactètur odiis Jùnónis iniquae.
(*iactetur*—final syllable lengthened in *arsis*.)
698. Aurèa composuit spondà mediamque locavit.
(*Aurèa*—synizesis.)
726. Àtria, dépendent lychni laquearibus aureis.
(*aureis*—synizesis.)
- (a) For an explanation of the principle see note on III, 211.
(b) The second syllable in *conubium* is long; see note on line 73
(c) Consult note on this line.
(d) See note on this line.
- * For this figure, see under Prosody (Introduction).



VERGILI ÆNÉIDOS LIBER SECUNDVS

[In this book, which embraces the Tragedy of Troy, we find perhaps the best specimen of the truly *epic* quality of Virgil: the stately and pathetic narrative given in poetry at once powerful, picturesque and melodious. The subject also affords full scope for other special characteristics of the poet, his reverence for the gods, his feeling of the power of Fate, and his deep sense of the sadness of human life. All these are shown in relating the struggle of the doomed city, with the very gods against it: the ‘dramatic irony’ of the Greek fraud beguiling the Trojans to assist in their own destruction, the disregarded prophecies and tragic fates of Laocoon and Cassandra; the fall of the royal greatness, and the cruel death of Priam and his house.—SIDGWICK.]

The preface to the story of the fall of Troy.

CONTICUERE omnēs, intentique ōra tenēbant
Inde torō pater Ænēās sic orsus ab altō:
‘Infandum, rēgina rubēs renovāre dolōrem,
Trōiānās ut opēs et lāmentābile regnum
Ēruerint Danaī, quāque ipse miserrima vidi, 5
Et quōrum pars magna fui. Quis tāha fandō
Myrmidonum Dolopumve, aut dūri miles Ulixi
Temperet à lacrimis? Et iam nox ūmida cælō
Præcipitat, suādentque cadentia sidera somnōs;
Sed si tantus amor cāsus cognoscere nostrōs 10
Et breviter Trōiæ suprēmum audire labōrem,

Quanquam animus meminisse horret luctūque refūgit,
Incipiam. Fracti bellō, fātisque repulsi

The device of the wooden horse. While the Trojans debate what course to take, Laocoon warns them to beware of a Greek stratagem, and hurls his spear at the horse.

Ductōrēs Danaūm tot iam lābentibus annis
Instar montis equum divinā Palladis arte 15
Ædificant, sectāque intexunt abiete costās.
Vōtum prò reditū simulant; ea fāma vagātur.
Hūc dēlecta virūm sortiti corpora furtim
Includunt cæcō lateri penitusque cavernās
Ingentēs uterumque armatō milite complent. 20
Est in conspectū Tenedos, nōtissima fāma
Insula, dives opum, Priami dum regna manēbant,
Nunc tantum sinus et statio male fida carinis:
Hūc sē prōvecti dēsertō in litore condunt.
Nōs abuisse rati et ventō petuisse Mycēnās. 25
Ergo omnis longō solvit sē Teucra luctū:
Panduntur portæ, iuvat ire et Dōrica castra
Dēsertōsque vidēre locōs litusque relictum.
Hic Dolopum manus, hic sævus tendēbat Achillēs;
Classibus hic locus, hic aciēs certāre solēbant. 30
Pars stupet innuptæ dōnum exitiāle Minervæ
Et mōlem mirantur equi; primusque Thymœtēs
Dūci intrā mūrōs hortātur et arce locāri,
Sive dolō seu iam Trōiæ sic fāta ferēbant.
At Capys, et quōrum melior sententia menti, 35
Aut pelagō Danaūm insidiās suspectaque dōna
Præcipitāre rubent subiectisve ūrere flammis,
Aut terebrāre cavās uteri et tentāre latēbrās.
Scinditur incertum studia in contrāria vulgus
Primus ibi ante omnēs, magnā comitante catervā, 40
Lāocoōn ardens summā dēcurrit ab arce,
Et procul 'ō miserī, quæ tanta insānia, civēs?

Créditis ávectòs hostès? aut ulla putátis
 Dòna carère dolis Danaûm? sic nòtus Ulixès?
 Aut hòc inclûsi lignò occultantur Achivi, 45
 Aut hæc in nostròs fabricàta est màchina müròs,
 Inspectùra domòs ventùraque dèsuper urbi;
 Aut aliquis latet error; equò nè crèdite, Teucri.
 Quicquid id est, timeo Danaòs et dòna ferentès.’
 Sic fátus validis ingentem víribus hastam 50
 In latus inque feri curvam compágibus alvum
 Contorsit. Stetit illa tremens, uteròque recussò
 Insonuère cavæ gemitumque dedère cavernæ.
 Et, si fàta deûm, si mens nòn læva fuisset,
 Impulerat ferrò Argolicàs foedàre latebràs, 55
 Tróiaque nunc stàret, Priamique arx alta manèrès.

A Greek who has surrendered himself prisoner, is brought before Priam. He says his name is Sinon, and that he has been ruined by the resentment of Ulysses.

Ecce, manûs iuvenem intereà post terga revinctum
 Pastòrès magnò ad règem clàmòre trahébant
 Dardanidæ, qui sè ignòtum venientibus ultrò,
 Hoc ipsum ut strueret Tróiamque aperiret Achivis, 60
 Obtulerat, fidens animi atque in utrumque parátus,
 Seu versàre dolòs, seu certæ occumbere morti.
 Undique visendi studiò Tróiana iuventûs
 Circumfûsa ruit certantque illùdere captò.
 Accipe nunc Danaûm insidiàs, et crimine ab únò 65
 Disce omnès.
 Namque ut conspectû in mediò turbátus, inermis
 Constitit, atque oculis Phrygia agmina circumspexit:
 ‘Heu, quæ me tellûs,’ inquit: ‘quæ mè æquora possunt
 Accipere? aut quid iam miserò mihì dènique restat, 70
 Cui neque apud Danaòs usquam locus, et super ipsi

Dardanidæ infensi pœnâs cum sanguine poscunt?
 Quò gemitù conversi animi, compressus et omnis
 Impetus. Hortâmur fâri quò sanguine crêtus,
 Quidve ferat; memoret quæ sit fiducia captò. 75
 [Ille hæc, depositâ tandem formidine, fâtur:]
 ‘Cuncta equidem tibi, rex, (fuerit quodcunque,) fatêbor,
 Vêra,’ inquit, ‘neque mē Argolicâ dē gente negâbo;
 Hoc primum; nec, si miserum fortūna Sinônem
 Finxit, vānum etiam mendācemque improba finget. 80
 Fandò aliquod si forte tuâs pervēnit ad aurēs
 Bêlidæ nōmen Palamêdis, et incluta fāmâ
 Glôria, quem falsâ sub prôditione Pelasgi
 Insontem infandò indicio, quia bella vetâbat,
 Dêmisere neci, nunc cassum lūmine lūgent: 85
 Illi mē comitem, et consanguinitate propinquum
 Pauper in arma pater primis hūc misit ab annis.
 Dum stâbat regnò incolumis regnumque vigêbat
 Conciliis, et nōs aliquod nōmenque decusque
 Gessimus. Invidiâ postquam pellâcis Ulyxi 90
 (Haud ignôta loquor) superis concessit ab ôris,
 Afflictus vitam in tenebris luctūque trahêbam,
 Et cāsū insontis mēcum indignâbar amici:
 Nec tacui dēmens et mē, sors si qua tulisset,
 Si patriôs unquam remeâssem victor ad Argôs, 95
 Prômissi ultôrem et verbis odia aspera mōvi.
 Hinc mihi prima mali lābês, hinc semper Ulyxês
 Criminibus terrere novis, hinc spargere vōcês
 In vulgum ambiguâs et quærere conscius arma
 Nec requiêvit enim, dōnec Calchante ministrò— 100
 Sed quid ego hæc autem nèquicquam ingrâta revolve,
 Quidve moror? Si omnēs unò ordine habêtis Achivôs,
 Idque audire sat est, iamdūdum sūmite pœnâs;
 Hôc Ithacus velit et magnò mercentur Atridæ.’

Sinon tells how the oracles of Phœbus commanded the Greeks to ensure a prosperous voyage home by a human sacrifice, and that he was fixed upon as the victim by the artifice of Ulysses, but made his escape.

Tum vèro ardēmus scitāri et quærere causās, 105
 Ignāri scelerum tantōrum artisq̃ue Pelasgæ.
 Prōsequitur pavitans et fictō pectore fātur:
 ‘Sæpe fugam Danai Trōiā cupiēre relictā
 Mōliri, et longō fessi discēdere bellō;
 Fēcissentq̃ue utnam! sæpe illōs aspera ponti 110
 Interclūsit hiems et terruit Auster euntēs.
 Præcipuē quum iam hic trabibus contextus acernis
 Stāret equus tōtō sonuērunt æthere nimbī.
 Suspensi Eurypylum scitātum ōrācula Phœbi
 Mittimus, isque adytis hæc tristia dicta reportat: 115
 Sanguine plācāstis ventōs, et virgine cēsā,
 Quum primum Īliacās, Danai, venistis ad ōrās:
 Sanguine quærēdi reditūs, animāque litandum
 Argolicā. Vulgi quæ vox ut venīt ad aurēs,
 Obstipuēre animis, gelidusque per ima cucurrit 120
 Ossa tremor, cui fāta parent, quem poscat Apollo.
 Hic Ithacus vātem magnō Calchanta tumultū
 Prōtrahit in mediōs; quæ sūt ea nūmina divūm,
 Flāgitat: et mihi iam multi crūdēle canēbant
 Artificis scelus, et taciti ventūra vidēbant. 125
 Bis quīnōs silet ille diēs, tectusque recusat
 Prōdere vōce suā quemquam, aut oppōnere morti;
 Vix tandem magnis Ithaci clāmōribus actus,
 Compositō rumpit vōcem et mē dēstinat āræ.
 Adsensēre omnēs et, quæ sibi quisque timēbat, 130
 Ūnius in miseri exitiū conversa tulēre.
 Iamque diēs infanda aderat; mihi sacra parārī
 Et salsæ frūgēs et circum tempora vittæ:
 Ēripui, fateor, lētō mē et vincula rūpi;
 Limōsōque lacū per noctem obscurus in ulvā 135

Delitui dum vèla darent, si forte dedissent.
 Nec mihi iam patriam antiquam spēs ulla videndi,
 Nec dulcēs nātōs exoptātumque parentem,
 Quōs illi fors ad pœnās ob nostra reposcent
 Effugia, et culpam hanc miserōrum morte piābunt. 140
 Quod tē per superōs et conscia nūmina vērī,
 Per, si qua est, quæ restet adhūc mortālībus usquam
 Intemerāta fidēs, oro, miserēre labōrum
 Tantōrum, miserēre animi nōn digna ferentis.'

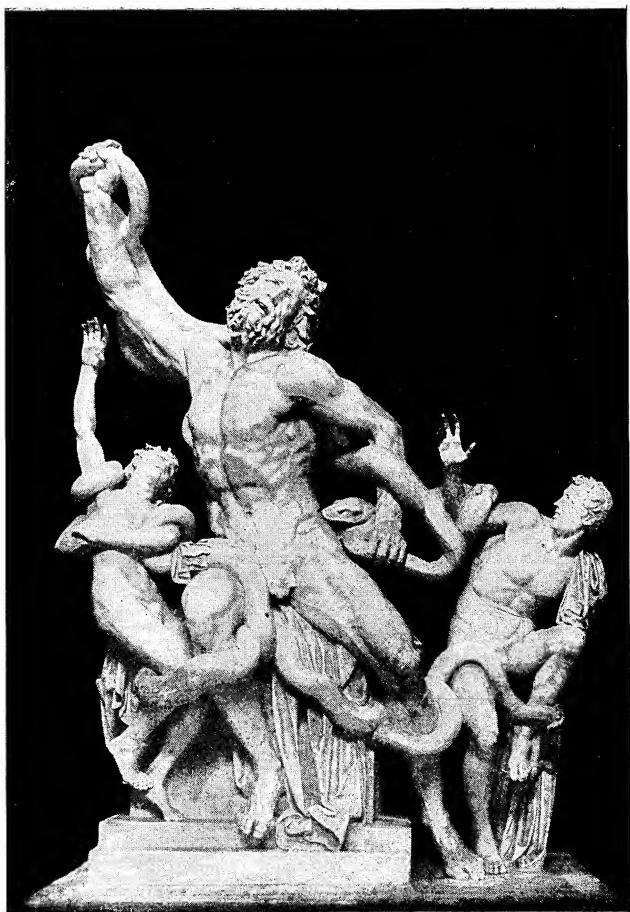
In answer to Priam, Sinon declares that the Greeks have constructed the horse as a propitiatory offering to Pallas, and that, by receiving it within their walls, the Trojans may conquer their enemies. This story is believed.

His lacrimis vitam damus et miserescimus ultrō. 145
 Ipse virō primus manicās atque arta levāri
 Vincla iubet Priamus dictisque ita fātur amicis:
 'Quisquis es (āmissōs hinc iam obliviscere Grāiōs)
 Noster eris; mihiq̄ hęc ēdissere vērā roganti:
 Quō mōlem hanc immānis equi statuēre? quis auctor? 150
 Quidve petunt? quæ religiō? aut quæ māchina belli?'
 Dixerat ille dolis instructus et arte Pelasgā
 Sustulit exūtās vinclis ad sidera palmās:
 'Vōs, æterni ignēs, et nōn violābile vestrum
 Testor nūmen,' ait: 'vōs āræ ensēsque nefandi, 155
 Quōs fūgi, vittæque deūm, quās hostia gessi;
 Fās mihi Grāiōrum sacrāta resolvere iūra,
 Fās ōdisse virōs, atque omnia ferre sub aurās,
 Si qua tegunt; teneor patriæ nec lēgibus ullis.
 Tū modo prōmissis maneās, servātaque servēs 160
 Trōia fidem, si vērā feram, si magna rependam.
 Omnis spēs Danaūm, et cœpti fidūcia belli
 Palladis auxiliis semper stetit: impius ex quō
 Tydidēs sed enim, scelerumque inventor Ulixēs,
 Fātāle aggressi sacrātō āvellere templō 165

Palladium, cæsis summæ custòdibus arcis,
 Corripuère sacram effigiem manibusque cruentis
 Virgineâs ausi divæ contingere vittâs,
 Ex illò fluere ac retro sublapsa referri
 Spès Danaûm, fractæ virès, àversa deæ mens. 170
 Nec dubiis ea signa dedit Tritònia monstribus:
 Vix positum castris simulâcrum, arsère coruscæ
 Luminibus flammæ arrectis, salsusque per artûs
 Sûdor iit; terque ipsa solò (mirâbile dictû!)
 Êmicuit, parmamque ferens hastamque trementem. 175
 Extemplò tentanda fugâ canit æquora Calchâs,
 Nec posse Argolicis exscindi Pergama têtis
 Ômina nî repetant Argis nûmenque redûcant,
 Quod pelagò et curvis sècum àvexère carinis.
 Et nunc quod patriâs ventò petière Mycènâs, 180
 Arma deòsque parant comitès, pelagòque remensò
 Impròvisi aderunt. Ita digerit ômina Calchâs.
 Hanc prò Palladiò moniti, prò nûmine læsò
 Effigiem statuère, nefâs quæ triste piâret.
 Hanc tamen immensam Calchâs attollere mòlem 185
 Ròboribus textis cælòque èducere iussit,
 Nè recipi portis, aut duci in mcenia possit,
 Neu populum antiquâ sub religiòne tuèri
 Nam si vestra manus violâsset dònâ Mmervæ,
 Tum magnum exitium (quod dî prius ômen in ipsum 190
 Convertant!) Priami imperiò Phrygibusque futurum.
 Sin manibus vestris vestram ascendisset in urbem,
 Ultrò Asiam magnò Pelopèa ad mcenia bellò
 Ventûram et nostròs ea fâta manère nepòtès.
 Tâlibus insidiis periùrique arte Sinònis 195
 Crèdita rès, captique dolis lacrimisque coactis,
 Quòs neque Týdidès nec Lârissæus Achillès
 Nòn anni domuère decem, nòn mille carinæ.

The terrible death of Laocoon and his sons. The Trojans open their walls, and drag the horse into the city.

Hic aliud manus miseris multoque tremendum Obucitur magis atque impròvida pectora turbat.	200
Làocoòn, ductus Neptùnò sorte sacerdos, Söllemnès taurum ingentem mactàbat ad àrās. Ecce autem gemini à Tenedò tranquilla per alta, (Horrescò referens,) immensis orbibus anguès Incumbunt pelagò pariterque ad litora tendunt;	205
Pectora quòrum inter fluctùs arrecta iubæque Sanguineæ superant undàs, pars cætera pontum Pòne legit sinuatque immensa volùmne terga. Fit sonitus, spùmante salò; iamque arva tenèbant, Ardentèsque oculòs suffecti sanguine et igni,	210
Sibila lambèbant linguis vibrantibus òra. Diffugimus visù exsanguès: illi agmine certò Làocoonta petunt; et primum parva duòrum Corpora nàtòrum serpens amplexus uterque Implicat et miseròs morsù depascitur artùs.	215
Post, ipsum auxiliò subeuntem àc tèla ferentem Corrumpunt, spirisque ligant ingentibus; et iam Bis medium amplexi, bis collò squàmea circum Terga dati superant capite et cervicibus altis. Ille simul manibus tendit divellere nòdòs	220
Perfùsus saniè vittàs àtròque venènò, Clàmòrès simul horrendòs ad sidera tollit; Quàlès mùgitùs, fùgit quum saucius àram Taurus et incertam excussit cervice secùrim. At gemini lapsù delùbra ad summa draconès	225
Effugiunt, sævæque petunt Tritónidis arcem, Sub pedibusque deæ clypeiue sub orbe teguntur. Tum verò tremefacta novus per pectora cunctis Insinuat pavor, et scelus expendisse merentem Làocoonta ferunt, sacrum qui cuspide ròbur	230



DEATH OF LAOCOÖN

Læserit, et tergò sceleratam intorserit hastam;
Ducendum ad sedès simulacrùm orandaque divæ
Nûmina conclàmant.

Dividimus mûròs et mœnia pandimus urbis.
Accingunt omnès operi pedibusque rotârûm 235

Subiiciunt lapsûs, et stûpea vincula collò
Intendunt. Scandit fâtâlis mächina mûròs,
Fêta armis: pueri circum innuptæque puellæ
Sacra canunt fûnemque manû contingere gaudent.
Illa subit mediæque minans illâbitur urbi. 240

Ô patria, ô divûm domus Ìlum, et incluta bellò
Mœnia Dardanidûm! quater ipsò in limine portæ
Substitit atque uterò sonitum quater arma dedere.
Instâmus tamen immemorès cæcique furóre,
Et monstrum infêlîx sacratâ sistimus arce. 245

Tunc etiam fâtis aperit Cassandra futuris
Ôra dei iussû, nòn unquam crêdita Teucris
Nòs delûbra deûm miserî, quibus ultîmus esset
Ille diès, festâ velâmus fronde per urbem.

*In the night, the Greeks sail back from Tenedos. Sinon opens
the horse, and Troy is stormed by the enemy.*

Vertitur intereâ cælum et ruit océanò nox, 250
Involvens umbrâ magnâ terramque polumque
Myrmidonumque dolòs; fûsi per mœnia Teucrî
Conticuère; sopor fessòs complectitur artûs.

Et iam Argiva phalanx instructis nâvibus ibat
À Tenedò tacitæ per amica silentia lunæ 255
Litora nôta petens, flammâs quum rêgia puppis
Extulerat, fâtisque deûm dèfensus iniquis
Inclûsòs uterò Danaòs et pinea furtim
Laxat claustra Sinòn. Illòs patefactus ad aurâs
Reddit equus, lætique cavò sè rôbore pròmunt 260
Thessandrus, Sthenelusque ducès et dirus Ulixès,

Dēmissum lapsi per fūnem, Acamāsque Thoāsque,
 Pélidēsque Neoptolemus primusque Machaōn
 Et Menelāus et ipse doli fabricātor Epēos.
 Invādunt urbem somnō vinōque sepultam;
 Cæduntur vigilēs, portisque patentibus omnēs
 Accipiunt sociōs atque agmina conscia iungunt.

265

The ghost of Hector appears to Æneas, and tells him the doom
 of Troy.

Tempus erat quò prima quies mortālibus ægris
 Incipit et donò divūm grātissima serpit.
 In somnis, ecce, ante oculōs mæstissimus Hector
 Visus adesse mihi largōsque effundere flētūs,
 Raptātus bigis ut quondam, āterque cruentō
 Pulvere perque pedēs trāiectus lōra tumentēs.
 Ei mihi, quālis erat! quantum mūtātus ab illō
 Hectore qui redit exuviās indūtus Achilli,
 Vel Danaūm Phrygiōs iaculātus puppibus ignēs!
 Squālentem barbam et concrētōs sanguine crinēs
 Vulneraque illa gerens, quæ circum plūrima mūrōs
 Accēpit patriōs. Ultrō flens ipse vidēbar
 Compellāre virum, et mæstās exprōmere vōcēs:
 ‘Ō lux Dardaniæ, spēs ō fidissima Teucrūm,
 Quæ tantæ tenuēre moræ? quibus, Hector, ab ōris,
 Expectāte, venis? ut tē post multa tuōrum
 Fūnera, post variōs hominumque urbisque labōrēs
 Dēfessi aspicimus! quæ causa indigna serēnōs
 Fœdāvit vultūs? aut cūr hæc vulnera cerno?’
 Ille nihīl, nec mē quærentem vāna morātur,
 Sed graviter gemitūs imò dē pectore dūcens,
 ‘Heu fuge, nāte deā, tēque his,’ ait, ‘eripe flammis.
 Hostis habet mūrōs; ruit altō à culmine Trōia:
 Sat patriæ Priamōque datum: si Pergama dextrā
 Dēfendi possent, etiam hāc dēfensa fuissent.

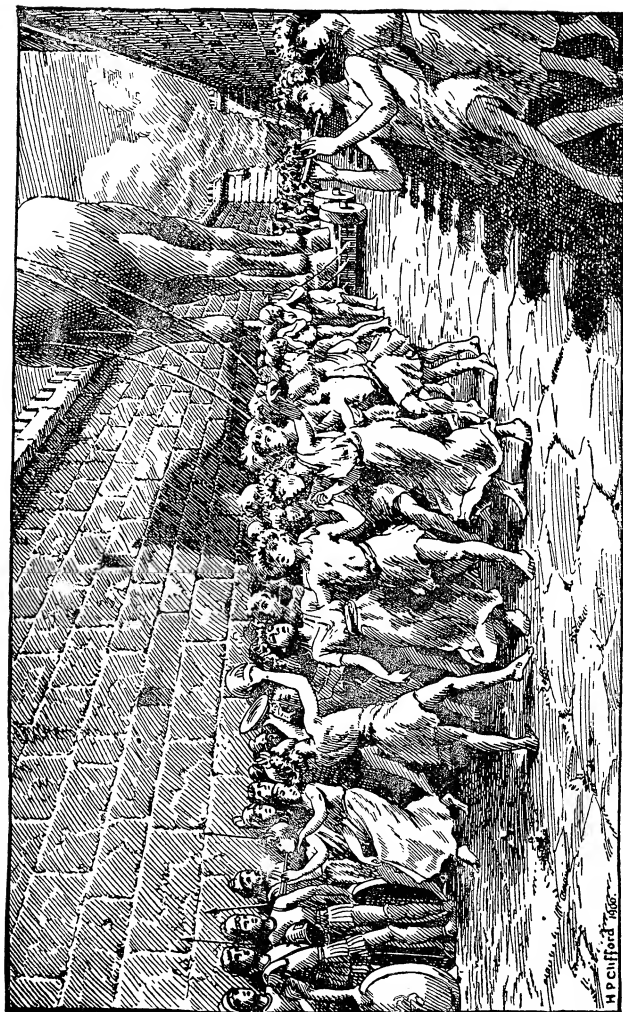
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290



CHILDREN DRAGGING IN THE WOODEN HORSE

Sacra suòsque tibi commendat Tròia Penàtès;
 Hòs cape fàtòrum comitès; his mœnia quære
 Magna pererràtò statuès quæ dèniq̃ue pontò.' 295
 Sic ait, et manibus vittàs Vestamque potentem,
 Æternumque adytis effert penetràlibus ignem.

*Æneas awakes, and finds that the city is in flames. He is met
 by Pantheus, the priest of Apollo, and other Trojans.
 They resolve to sell their lives dearly.*

Diversò intereà miscentur mœnia luctù,
 Et magis atque magis, quamquam secrèta parentis
 Anchisæ domus arboribusque oblecta recessit, 300
 Clàrescunt sonitùs armòrumque ingruit horror.
 Excutior somnò et summi fastigia tecti
 Ascensù superò, atque arrectis auribus adstò:
 In segetem veluti quum flamma furentibus Austris
 Incidit, aut rapidus montànò flumine torrens 305
 Sternit agròs, sternit sata læta boumque labòrès
 Præcipitèsque trahit silvàs; stupet inscius altò
 Accipiens sonitum saxi dè vertice pastor.
 Tum vèrò manifesta fidès, Danaûmque patescunt
 Insidiæ: iam Dèiphobi dedit ampla ruinam 310
 Vulcànò superante domus; iam proximus ardet
 Ûcalegòn; Sigèa igni freta làta relùcent.
 Exoritur clàmorque virùm clangorque tubàrum.
 Arma àmens capio; nec sat ratiònis in armis,
 Sed glomeràre manum bellò et concurrere in arcem 315
 Cum sociis ardent animi; furor iraque mentem
 Præcipitant, pulchrumque mori succurrit in armis.

Ecce autem tēlis Panthūs ēlapsus Achivūm,
 Panthūs Othryadēs, arcis Phœbique sacerdos,
 Sacra manū victòsque deòs parvumque nepotem 320
 Ipse trahit cursūque àmens ad limina tendit.
 'Quò rēs summa locò, Panthū? quam prendimus arcem?'
 Vix ea fātus eram gemitū quum tālia reddit:

'Vénit summa diès, et inéluctàbile tempus
 Dardaniæ. Fumus Trôes, fuit Ìlum et ingens 325
 Glòria Teucròrum; feros omnia Jùppiter Argòs
 Transtulit; incensà Danai dominantur in urbe.
 Arduus armâtòs mediis in mœnibus adstans
 Fundit equus victorque Sinòn incendia miscet,
 Insultans: portis alii bipatientibus adsunt, 330
 Milia quot magnis unquam vénère Mycénis;
 Obsédere alii tēlis angusta viarum
 Oppositis; stat ferri aciès mûcrône coruscò
 Stricta, paràta neci; vix primi prœlia tentant
 Portarum vigilès et cæcò Marte resistunt.' 335

Tâlbis Ôthryadæ dictis et nûmine divûm
 In flammâs et in arma feror, quò tristis Erinnyes
 Quò fremitus vocat et sublâtus ad æthera clâmor.
 Addunt sè sociòs Rhipeus, et maximus armis
 Êpytus; oblâti per lûnam Hypanisque Dymâsque, 340
 Et lateri agglomerant nostrò, iuvenisque Corœbus
 Mygdomidès—illis ad Trôiam forte dièbus
 Vènerat, insânò Cassandræ incensus amòre,
 Et gener auxiliûm Priamò Phrygibusque ferèbat,
 Infèlix qui nòn sponsæ præcepta furentis 345
 Audierit!

Quòs ubi confertòs audère in prœlia vidi,
 Incipio super his: 'iuvenès, fortíssima frustrâ
 Pectora, si vòbis audentem extrêma cupido
 Certa sequi, quæ sit rêbus fortûna vidētis; 350
 Excessère omnès adytis ârisque relictis
 Dî, quibus imperium hoc steterat; succurritis urbi
 Incensæ: moriâmur, et in media arma ruâmus.
 Ûna salûs victis nullam spèrâre salûtem.'
 Sic animis iuvenum furor additus: inde, lupi ceu 355
 Raptòrès âtrâ in nebulâ, quòs improba ventris
 Exègit cæcòs rabiès catulique relictî

Faucibus expectant siccis, per tēla, per hostēs
 Vādumus haud dubiam in mortem, mediæque tenēmus
 Urbis iter; nox atra cavā circumvolat umbrā. 360
 Quis clādem illius noctis, quis fūnera fandō
 Explicet aut possit lacrimis æquāre labōrēs?
 Urbs antiqua ruit, multōs domināta per annōs;
 Plūrima perque viās sternuntur inertia passim
 Corpora perque domōs et religiōsa deōrum 365
 Limina. Nec sōli poenās dant sanguine Teuceri;
 Quondam etiam victis redit in præcordia virtūs
 Victōrēsque cadunt Danaī. Crūdēlis ubique
 Luctus, ubique pavor et plūrima mortis imāgo.

*Æneas and his party are at first successful, but fortune soon
 turns against them, and the band is slain or scattered.
 Æneas reaches the palace.*

Primus sē, Danaūm magnā comitante catervā, 370
 Androgeus offert nōbis, socia agmina crēdens
 Inscius, atque ultrō verbis compellat amicis:
 ‘Festināte, viri: nam quæ tam sēra morātur
 Segnitēs? alii rapiunt incensa feruntque
 Pergama: vōs celsis nunc primum à nāvibus itis?’ 375
 Dixit; et extemplō, (neque enim responsa dabantur
 Fida satis,) sensit mediōs dēlapsus in hostēs:
 Obstipuit, retrōque pedem cum vōce repressit.
 Imprōvisum aspris veluti qui sentibus anguem
 Pressit humi nitens, trepidusque repente refūgit 380
 Attollentem irās, et cærule colla tumentem,
 Haud secus Androgeus visū tremefactus abibat.
 Irrumus densis et circumfundimur armis,
 Ignārōsque loci passim et formidine captōs
 Sternimus: aspirat primō Fortūna labōri. 385
 Atque hic successū exsultans animisque Corœbus,
 ‘O socii, quā prima,’ inquit, ‘fortūna salūtis
 Monstrat iter, quāque ostendit sē dextra, sequāmur:

Mûtemus clypeôs Danaûmque insignia nôbis
 Aptêmus dolus an virtûs, quis in hoste requirat? 390
 Arma dabunt ipsi.' Sic fâtus, deinde comantem
 Androgei galeam, clypeique insigne decôrûm
 Induitur laterique Argivum accommodat ensem.
 Hoc Rhipeus, hoc ipse Dymâs omnisque iuventûs
 Læta facit; spoliis sè quisque recentibus armat. 395
 Vâdimus immixti Danaïs haud nûmine nostrò
 Multaque per cæcam congressi prælia noctem
 Conserimus, multôs Danaûm dêmittimus Orcò.
 Diffugiunt alii ad nâvès, et litora cursû
 Fida petunt; pars ingentem formidine turpi 400
 Scandunt rursus equum et nôtâ conduntur in alvò.
 Heu nihîl invitis fâs quemquam fidere divis!
 Ecce trahébâtur passis Priaméia virgo
 Crinibus à templò Cassandra adytisque Minervæ
 Ad cælum tendens ardentia lûmina frustrâ, 405
 Lûmina, nam tenerâs arcébant vincula palmâs.
 Nôn tulit hanc speciem furiâtâ mente Corcæbus
 Et sèsè medium iniecit peritûrus in agmen.
 Consequimur cuncti et densis incurrimus armis.
 Hic primum ex altò dêlûbri culmine têtis 410
 Nostròrum obruimur oriturque miserrima cædès,
 Armòrum faciè et Grâiârûm errore rubârûm.
 Tum Danai gemitû atque èreptæ virginis irâ
 Undique collecti invâdunt, âcerrimus Áiax
 Et gemini Atridæ Dolopumque exercitus omnis; 415
 Adversî ruptò ceu quondam turbine venti
 Confligunt, Zephyrusque Notusque et lætus Eòis
 Eurûs equis; stridunt silvæ sævitque tridenti
 Spûmeus atque imò Nêreus ciet æquora fundò.
 Illi etiâ, si quôs obscurâ nocte per umbram 420
 Fûdimus insidiis tótâque agitâvimus urbe,
 Appârent; primi clypeôs mentitaque têla



THE RESCUE OF CASSANDRA

Agnoscunt atque òra sonò discordia signant.
 Ilcet obrumur numerò; primusque Corœbus
 Pènelei dextrâ, divæ armipotentis ad âram, 425
 Prôcumbit; cadit et Rhipeus, iustissimus ûnus
 Qui fuit in Teucris, et servantissimus æqui;
 (Dîs aliter visum); pereunt Hypanisque Dymâsque
 Confixi à sociis; nec tè tua plûrîma, Panthû,
 Lâbentem pietâs nec Apollinis infula textit. 430
 Îlaci cinerès et flamma extrêma meòrum,
 Testor, in occâsû vestrò nec tèla nec ullâs
 Vitâvisse vicès, Danaûm et, si fâta fuissent
 Ut caderem, meruisse manû. Divellimur inde,
 Îphitus et Peliâs mēcum (quòrum Îphitus ævò 435
 Iam gravior, Peliâs et vulnere tardus Ulixi)
 Pròtinus ad sêdès Priami clâmóre vocâti.

Description of the conflict in defence of Priam's palace.

Hic vèro ingentem pugnam, ceu cetera nusquam
 Bella forent, nulli totâ morentur in urbe,
 Sic Martem indomitum Danaòsque ad tecta ruentès 440
 Cernimus obsessumque actâ testûdine limen.
 Hærent parietibus scâlæ postèsque sub ipsòs
 Nituntur gradibus clypeòsque ad tèla sinistris
 Pròtecti obuciunt, prensant fastigia dextris.
 Dardanidæ contrâ turrès ac tecta domòrum 445
 Culmina convellunt; his sè, quando ultîma cernunt,
 Extrêma iam in morte parant dèfendere télis;
 Aurâtâsque trabès, veterum decora alta parentum,
 Dèvolvunt; ali strictis mucrònibus imâs
 Obsèdère forès, hâs servant agmine densò. 450
 Instaurâti animi règis succurrere tectis,
 Auxiliòque levâre viròs, vimque addere victis.
 Limen erat cæcæque forès et pervius ûsus
 Tectòrum inter sè Priami, postèsque relicti

À tergò, infèlix quâ sè, dum regna manèbant, 455
 Sæpius Andromachè ferre incommitàta solèbat
 Ad soceròs et avò puerum Astyanacta trahèbat.
 Èvado ad summi fastigia culminis, unde
 Tèla manù miseri iactàbant irrita Teuceri.
 Turrin in præcipiti stantem summisque sub astra 460
 Èductam tectis, unde omnis Tròia videri
 Et Danaûm solitæ nàvès et Achàica castra,
 Aggressi ferrò circum, quâ summa labantès
 Juncturàs tabulàta dabant, convellimus altis
 Sèdibus impulimusque; ea lapsa repente ruinam 465
 Cum sonitù trahit et Danaûm super agmina làtè
 Incidit: ast alii subeunt, nec saxa nec ullum
 Tèlòrum intereà cessat genus.

At last Pyrrhus bursts in, resistance is soon at an end, and the palace is destroyed.

Vestibulum ante ipsum primòque in limine Pyrrhus
 Exsultat tēlis et lūce coruscus aēnā; 470
 Quālis ubi in lūcem coluber mala grāmīna pastus,
 Frigida sub terrā tumidum quem brūma tegēbat,
 Nunc, positis novus exuviis nitidusque iuventā,
 Lūbrica convolvit sublātō pectore terga
 Arduus ad sōlem, et linguis micat ōre trisculcis. 475
 Ūnā ingens Periphās, et equōrum agitātor Achillis,
 Armiger Automedōn, ūnā omnis Scýria pūbēs
 Succēdunt tectō et flammās ad culmina iactant.
 Ipse inter primōs correptā dura bipenni
 Limina perrumpit, postēsque à cardine vellit 480
 Ærātōs; iamque excisā trabe firma cavāvīt
 Rōbora et ingentem lātō dedit ōre fenestram.
 Appāret domus intus et ātria longa patescunt;
 Appārent Priami et veterum penetrālia rēgum,
 Armātōsque vident stantēs in limine primō. 485

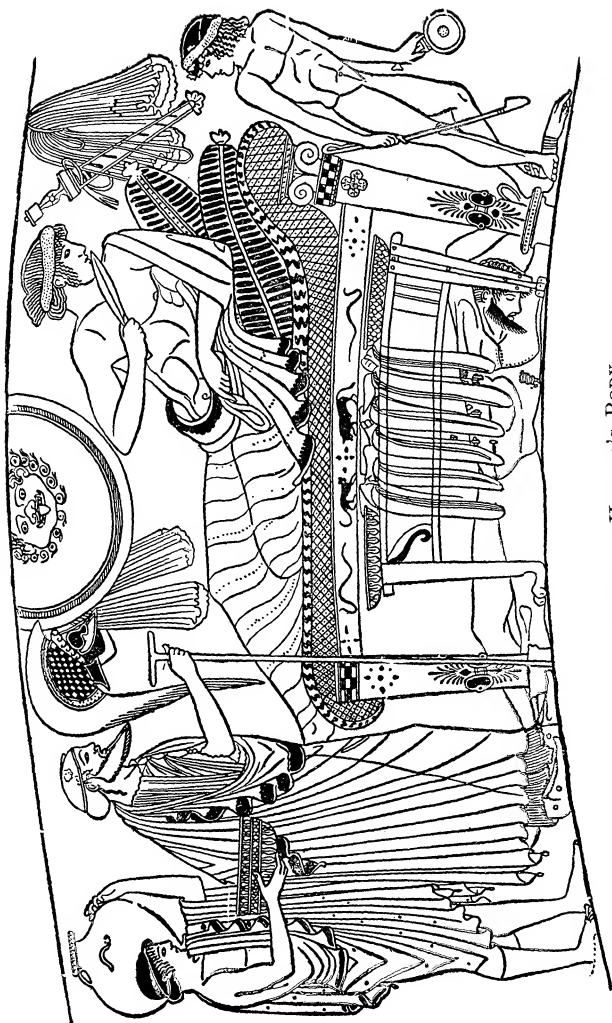
At domus interior gemitū miseròque tumultū
 Miscetur, penitusque cavæ plangoribus ædēs
 Fēmineis ululant; ferit aurea sidera clāmor.
 Tum pavidæ tectis matrēs ingentibus errant,
 Amplexæque tenent postēs atque oscula figunt. 490
 Instat vi patriā Pyrrhus; nec claustra neque ipsi
 Custodēs sufferre valent; labat ariete crebrō
 Jānuā, et emōti prōcumbunt cardine postēs.
 Fīt via vi; rumpunt aditūs primosque trucidant
 Immissi Danaī et latē loca milite complent. 495
 Nōn sic, aggeribus ruptis quum spūmeus amnis
 Exiit oppositāsque ēvicit gurgite mōlēs,
 Fertur in arva furens cumulō campōsque per omnēs
 Cum stabulis armenta trahit. Vidi ipse furentem
 Cæde Neoptolemum geminōsque in limine Atridās, 500
 Vidi Hecubam centumque nurūs, Priamumque per ārās
 Sanguine fœdantem quōs ipse sacrāverat ignēs.
 Quinquāgintā illi thalami, spēs tanta nepōtum,
 Barbaricō postēs aurō spōlisque superbi,
 Prōcubuere; tenent Danaī quā dēficit ignis. 505

The history of Priam's death. His headless body lies on the shore.

Forsitan et Priami fuerint quæ fāta requirās.
 Urbis uti captæ cāsum, convulsaque vidit
 Limina tectōrum et medium in penetrālibus hostem,
 Arma diū senior dēsuetā trementibus ævō
 Circumdat nēquicquam umeris, et inūtile ferrum 510
 Cingitur, ac dēnsōs fertur moritūrus in hostēs.
 Ædibus in mediis nudōque sub ætheris axe
 Ingens āra fuit iuxtāque veterrima laurus
 Incumbens āræ, atque umbrā complexa Penātēs.
 Hic Hecuba et nātæ nēquicquam altāria circum, 515
 Præcipitēs ātrā ceu tempestāte columbæ,

Condensæ et divûm amplexæ simulâcra sedébant.
 Ipsum autem sumptis Priamum iuvenilibus armis
 Ut vidit, 'quæ mens tam dira, miserrime coniunx,
 Impulit his cingi tælis? aut quò ruis?' inquit; 520
 'Non tâli auxiliò, nec dèfensòribus istis
 Tempus eget; nòn, si ipse meus nunc afforet Hector.
 Hùc tandem concède; hæc ára tuèbitur omnès;
 Aut morière simul.' Sic òre effâta recèpit
 Ad sèsè et sacrâ longævum in sède locàvit. 525

Ecce autem èlapsus Pyrrhi dè cæde Politès,
 Ûnus natòrum Priami, per tèla, per hostès,
 Porticibus longis fugit et vacua àtria lustrat
 Saucius; illum ardens infestò vulnere Pyrrhus
 Insequitur iam iamque manù tenet et premit hastâ. 530
 Ut tandem ante oculòs évâsit et òra parentum,
 Concìdit àc multò vitam cum sanguine fudit.
 Hic Priamus, quanquam in mediâ iam morte tenètur,
 Nòn tamen abstinuit nec vòci iræque pepercit:
 'At tibi prò scelere,' exclâmat, 'prò tâlibus ausis, 535
 Dî, si qua est cælò pietàs, quæ tâlia cùret,
 Persolvant grâtès dignàs, et præmia reddant
 Dèbita, qui nâti còram mè cernere lètum
 Fècisti et patriòs fœdâsti fùnere vultus.
 At nòn ille, satum quò tè mentiris, Achillès 540
 Tâlis in hoste fuit Priamò; sed iùra fidemque
 Supplicis èrubuit, corpusque exsanguè sepulcrò
 Reddidit Hectoreum mèque in mea regna remisit.'
 Sic fâtus senior tælumque imbellè sine ictù
 Coniècit, raucò quod pròtinus ære repulsum, 545
 Et summò clypei nèquicquam umbòne pependit.
 Cui Pyrrhus: 'referès ergo hæc, et nuntius ibis
 Pèlidæ genitòri: illi mea tristia facta,
 Dègeneremque Neoptolemum narrâre memento:
 Nunc morere.' Hoc dicens altària ad ipsa trementem 550



RANSOM OF HECTOR'S BODY

Traxit et in multò lapsantem sanguine nàti,
 Implicuitque comam lævâ, dextrâque coruscum
 Extulit, àc lateri capulò tenus abdedit ense.
 Hæc finis Priami fâtòrum, hic exitus illum
 Sorte tulit Tróiam incensam et pròlapsa videntem 555
 Pergama, tot quondam populis terrisque superbum
 Regnâtorem Asiæ: iacet ingens litore truncus,
 Ávulsumque umeris caput et sine nómine corpus.

The despair of Æneas. He sees Helen attempting to hide herself in the temple of Vesta. In his anger, he resolves to kill her, but is checked by Venus, who bids him save his family from the ordained destruction of Troy.

At mē tum primum sævus circumstetit horror.
 Obstipui; subiit cārī genitōris imāgo, 560
 Ut rēgem æquævum crudēli vulnere vidi
 Vitam exhālantem; subiit dēserta Crēusa
 Et direpta domus et parvi cāsus Iūli.
 Respicio, et quæ sit mē circum cōpia lustro.
 Dēseruēre omnēs dēfessi, et corpora saltū 565
 Ad terram misēre aut ignibus ægra dedēre;
 Jamque adeo super ūnus eram, quum limina Vestæ
 Servantem et tacitam sēcrētā in sēde latentem
 Tyndarida aspiciō; dant clāra incendia lūcem
 Erranti passimque oculōs per cuncta ferenti. 570
 Illa sibi infestōs ēversa ob Pergama Teucrōs
 Et poenās Danaūm et dēserti coniugis irās
 Præmetuens, Tróïæ et patriæ commūnis Erinnyis,
 Abdiderat sēsē atque ārīs invisa sedēbat.
 Exarsēre ignēs animō; subit ira cadentem 575
 Ulcisci patriam et scelerātās sūmere poenās.
 ‘Scilicet hæc Spartam incolumis patriāsque Mycēnās
 Aspiciet, partōque ibit rēgina triumphō,
 Coniugiumque domumque patrēs nātōsque vidēbit
 Ìhadum turbā et Phrygiis comitāta ministris? 580

Occiderit ferrò Priamus? Tróia arserit igni?
 Dardanum totiès sudârit sanguine litus?
 Nòn ita. Namque etsi nullum memorâbile nòmen
 Fèmineâ in pœnâ est nec habet victòria laudem,
 Extinxisse nefàs tamen et sumpsisse merentès 585
 Laudâbor pœnàs, animumque explèsse iuvâbit,
 Ultricis flammæ et cinerès satiâsse meòrum.'

Tàlia iactâbam et furiâtâ mente ferèbar,
 Quum mihi sè, nòn ante oculis tam clàra, videndam
 Obtulit et purâ per noctem in lûce refulsit 590
 Alma parens, confessa deam quâlisque vidèri
 Cælicolis et quanta solet, dextrâque prehensum
 Continuit roseòque hæc insuper addidit òre:
 'Nâte, quis indomitàs tantus dolor excitat iràs?
 Quid furis aut quònam nostri tibi cûra recessit? 595

Nòn prius aspiciès ubi fessum ætâte parentem
 Liqueris Anchisèn? superet coniunxne Creûsa,
 Ascaniusque puer? quòs omnès undique Grâiæ
 Circum errant aciès et, nî mea cûra resistat,
 Iam flammæ tulerint inimicus et hauserit ensis. 600
 Nòn tibi Tyndaridis faciès invisâ Lacænæ,
 Culpâtusve Paris, divûm inclèmentia, divûm
 Hàs èvertit opès sternitque à culmine Tróiam.

Aspice (namque omnem, quæ nunc obducta tuenti
 Mortâlès hebetat visûs tibi et ùmida circum 605
 Cåligat, nùbem èripiam; tû nè qua parentis
 Jussa timè neu præceptis pârère recusâ):

Hic, ubi disiectàs mólès àvulsaque saxis
 Saxa vidès, mixtòque undantem pulvere fûmum,
 Neptûnus muròs magnòque èmòta tridenti 610
 Fundàmента quatit tótamque ab sèdibus urbem
 Eruit: hic Júnò Scæàs sævissima portàs
 Prima tenet sociumque furens à nāvibus agmen
 Ferrò accincta vocat.



PALLAS-ATHENE

Jam summâs arcês Tritônia, respice, Pallas 615
 Insêdit limbò effulgens et Gorgone sæva.
 Ipse Pater Danaïs animòs virêsq̃ue secundâs
 Sufficit, ipse deòs in Dardana suscitât arma.
 Èripe, nâte, fugam, finemque impòne labòri.
 Nusquam abero et tûtum patriò tè limine sistam.' 620
 Dixerat et spissis noctis sê condidit umbris.
 Appàrent diræ faciès, inimicaque Trôïæ
 Nûmina magna deûm.

Æneas beholds the utter wreck of the city.

Tum vèro omne mihî visum considerare in ignês
 Ìlum et ex imò verti Neptûnia Trôia; 625
 Àc veluti summis antiquam in montibus ornum
 Quum ferrò accisam crêbrisque bipennibus instant
 Èruere agricolæ certâtîm; illa usque minâtur
 Et tremefacta comam concussò vertice nûtat, 630
 Vulneribus dô nec paulâtîm èvicta suprêmum
 Congemuit traxitque iugis àvulsa ruinam.
 Dêscendo àc dûcente deò flammam inter et hostês
 Expedior: dant têla locum flammæque recêdunt.

Æneas goes back to his home, and tries to persuade his father to escape. Anchises refuses, and is determined to perish with the ruins of Troy.

Atque ubi iam patriæ perventum ad limina sêdis,
 Antiquâsque domòs, genitor, quem tollere in altòs 635
 Optâbam primum montês primumque petêbam,
 Abnegat excisâ vitam pròducere Trôïâ,
 Exsiliumque pati. 'Vòs ò, quibus integer ævi
 Sanguis,' ait, 'solidæque suò stant ròbore virês,
 Vòs agitâte fugam. 640
 Mê si cælicolæ voluissent dúcere vitam,
 Hâs mihî servâssent sêdès; satis ùna superque

Vidimus excidia et captæ superāvimus urbi.

Sic ò sic positum affāti discēdite corpus.

Ipse *manens* mortem inveniam: miserēbitur hostis, 645

Exuviāsque petet: facilis iactūra sepulcri.

Jam pridem invisus divis et inūtilis annòs

Dēmoror, ex quò mē divum pater atque hominum rex

Fulminis afflāvit ventis et contigit igni.'

Tālīa perstābat memorans fixusque manēbat. 650

Nòs contrā effūsi lacrimis coniunxque Creūsa

Ascaniusque omnisque domus, nè vertere sēcum

Cuncta pater fātòque urgenti incumbere vellet.

Abnegat inceptòque et sēdibus hæret in isdem.

Rursus in arma feror mortemque miserrimus opto: 655

Nam quod consilium aut quæ iam fortūna dabātur?

'Mēne efferre pedem, genitor, tē posse relictò

Spērāsti? tantumque nefās patriò excidit òre?

Si nihil ex tantā superis placet urbe relinqui,

Et sedet hoc animò peritūræque addere Tròiæ 660

Tēque tuòsque iuvat; patet isti iānuā lètò,

Iamque aderit multò Priami dē sanguine Pyrrhus,

Nātum ante òra patris, patrem qui obtruncat ad ārās.

Hoc erat, alma parens, quod mē per tēla, per ignēs

Ēripis, ut mediis hostem in penetrālibus utque 665

Ascanium patremque meum iuxtāque Creūsam

Alterum in alterius mactātòs sanguine cernam?

Arma, viri, ferte arma; vocat lux ultima victòs.

Reddite mē Danaïs; sinite instaurāta revisam

Prœlia: nunquam omnēs hodiē moriēmur multi.' 670

Hinc ferrò accingor rursus, clypeòque sinistram

Insertābam aptans mēque extrā tecta ferēbam.

Ecce autem complexa pedēs in limine coniunx

Hærebat, parvumque patri tendēbat Iūlum:

'Si peritūrus abis, et nòs rape in omnia tēcum; 675

Sin aliquam expertus sumptis spem pōnis in armis,

Hanc primum tūtare domum. Cui parvus Iūlus,
Cui pater et coniunx quondam tua dicta relinquitur?

A favorable omen changes the resolution of Anchises.

Tālia vōciferans gemitū tectum omne replēbat,
Quum subitum dictūque oritur mirābile monstrum. 680
Namque manūs inter mæstōrumque ōra parentum,
Ecce levis summō dē vertice visus Iūli
Fundere lūmen apex, tractūque innoxia mollis
Lambere flamma comās et circum tempora pasci.
Nōs pavidi trepidāre metū crinemque flagrantem 685
Excutere, et sanctōs restinguere fontibus ignēs.
At pater Anchisēs oculōs ad sidera lætus
Extulit, et cælō palmās cum vōce tetendit:
'Jūppiter omnipotens, precibus si flecteris ullis,
Aspice nōs, hoc tantum, et si pietāte meremur, 690
Dā deinde augurium, pater, atque hęc ōmina firmā.'

Vix ea fātus erat senior, subitōque fragōre
Intonuit lævum, et dē cælō lapsa per umbrās
Stella facem dūcens multā cum lūce cucurrit.
Illam summa super lābentem culmina tecti 695
Cernimus Idæā clāram sē condere silvā
Signantemque viās; tum longō limite sulcus
Dat lūcem et lātē circum loca sulfure fūmant.
Hic vērō victus genitor sē tollit ad aurās
Affāturque deōs, et sanctum sidus adōrat: 700
'Jam iam nulla mora est; sequor et quā dūcitis adsum,
Dī patri; servāte domum, servāte nepōtem;
Vestrum hoc augurium, vestrōque in nūmine Trōia est:
Cēdo equidem, nec, nāte, tibi comes ire recūso.'

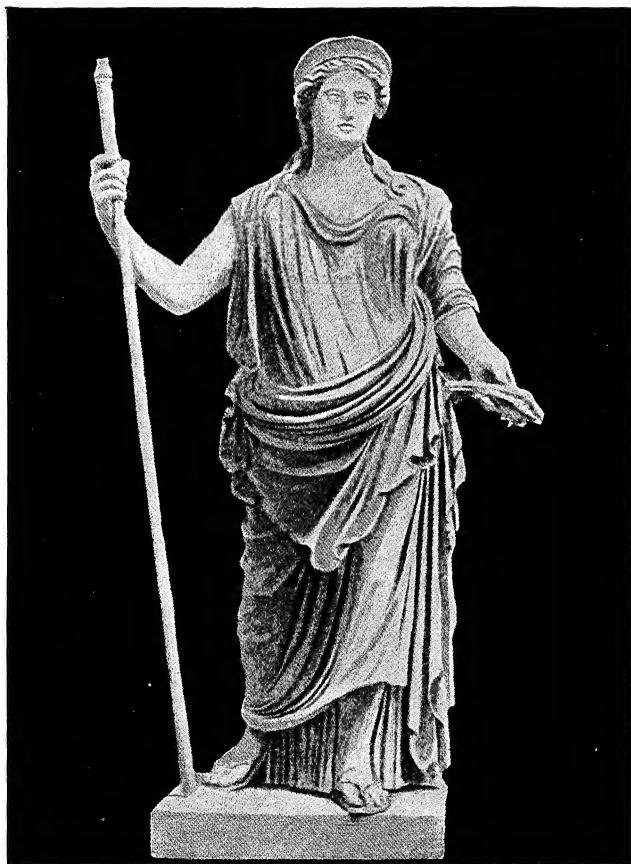
Æneas with his family prepares to abandon Troy.

Dixerat ille, et iam per mœnia clārior ignis 705
Auditur, propiusque æstūs incendia volvunt.

'Ergo age, cære pater, cervici impōnere nostræ;
 Ipse subibo umeris, nec mē labor iste gravābit;
 Quō rēs cunque cadent, ūnum et commūne periclum,
 Ūna salūs ambobus erit. Mīhi parvus Iūlus 710
 Sit comes, et longē servet vestigia coniunx.
 Vōs, famuli, quæ dicam animis advertite vestris:
 Est urbe ēgressis tumulus templumque vetustum
 Dēsertæ Cereris, iuxtāque antiqua cupressus
 Rēgiōne patrum multōs servāta per annōs; 715
 Hanc ex diversō sēdem veniēmus in ūnam.
 Tū genitor, cape sacra manū patriōsque Penātēs;
 Mē bellō ē tantō digressum et cæde recenti
 Attrectāre nefās, dōnec mē flūmine vivo
 Abluero.' 720
 Hæc fātus lātōs umerōs subiectaque colla
 Veste super fulvique insternor pelle leōnis,
 Succēdoque oneri; dextræ sē parvus Iūlus
 Implicuit sequiturque patrem nōn passibus æquis;
 Pōne subit coniunx. Ferimur per opāca locōrum, 725
 Et mē, quem dūdum nōn ulla iniecta movēbant
 Tēla neque adversō glomerāti ex agmine Graī,
 Nunc omnēs terrent auræ, sonus excitat omnis
 Suspensum et pariter comitique onerique timentem.

In the hurried flight to the gates, Creusa is lost. Æneas rushes back and seeks for her in vain through the burning city. At last, her phantom appears and says she has been taken from him by the will of heaven. She foretells his wanderings and the establishment of his kingdom in Italy, and then vanishes from his sight.

Jamque propinquābam portis omnemque vidēbar 730
 Évāsisse vicem, subitō quum crēber ad aurēs
 Visus adesse pedum sonitus, genitorque per umbram
 Prōspiciens, 'nāte,' exclāmat, 'fuge, nāte, propinquant;
 Aidentēs clypeōs atque æra micantia cerno.'
 Hic mīhi nescio quod trepidō male nūmen amicum 735



CERES

Confusam eripuit mentem; namque àvia cursu
 Dum sequor et notâ excêdo regiône viârûm,
 Heu! miserò coniunx fâtône èrepta Creûsa
 Substitit, errâvitne viâ seu lassa resêdit,
 Incertum; nec post oculis est reddita nostris. 740
 Nec prius àmissam respexi, animumque reflexi,
 Quam tumulum antiquæ Cereris sêdemque sacrâtam
 Vênimus: hic dëmum collectis omnibus ûna
 Dêfuit, et comitès nâtumque virumque fefellit.
 Quem nòn incûsâvi àmens hominumque deòrumque? 745
 Aut quid in èversâ vidi crudêlius urbe?
 Ascanium Anchisemque patrem Teucròsque Penâtès
 Commendo sociis et curvâ valle recondo.
 Ipse urbem repeto et cingor fulgentibus armis.
 Stat cásus renovâre omnès, omnemque reverti 750
 Per Tróiam et rursus caput obiectâre periclis.
 Principiò mûròs obscûraque limina portæ,
 Quâ gressum extuleram, repeto et vestigia retro
 Observâta sequor per noctem et lûmine lustro.
 Horror ubique animò, simul ipsa silentia terrent. 755
 Inde domum, si forte pedem, si forte tulisset,
 Mè referò: irruerant Danaï, et tectum omne tenébant.
 Îllicet ignis edax summa ad vestigia ventò
 Volvitur; exsuperant flammæ, furi æstus ad aurâs.
 Pròcêdo et Priami sêdès arcemque reviso; 760
 Et iam porticibus vacuis Júnônis asylò
 Custòdès lecti Phœnix et dirus Ulixès
 Prædam adservâbant: hûc undique Tróia gaza
 Incensis èrepta adytis, mensæque deòrum,
 Crâterèsque aurò solidi captivaque vestis 765
 Congeritur: pueri et pavidæ longò ordine matrès
 Stant circum.
 Ausus quin etiam vòcès iactâre per umbram
 Implèvi clàmòre viâs, mæstusque Creûsam

Nèquicquam ingeminans iterumque iterumque vocàvi. 770

Quærenti et tectis urbis sine fine furenti,
Infelix simulacrum atque ipsius umbra Creüsæ
Visa mihi ante oculos et notâ maior imago.
Obstupui, steteruntque comæ et vox faucibus hæsit.
Tum sic affari, et curas his demere dictis: 775

‘Quid tantum insanò iuvat indulgere dolori,
‘O dulcis coniunx? non hæc sine numine divûm
Eveniunt; nec te hinc comitem asportare Creüsam
Fas, aut ille sinit superi regnator Olympi.

Longa tibi exilia et vastum maris æquor arandum, 780
Ad terram Hesperiam venies, ubi Lydius arva
Inter opima virûm leni fluit agmine Thybris:
Illic res lætæ regnumque et regia coniunx
Parta tibi; lacrimas dilectæ pelle Creüsæ.

Non ego Myrmidonum sedes Dolopumve superbâs 785
Aspiciam aut Graiis servitum matribus ibo,
Dardanis, et divæ Veneris nurus;

Sed me magna deum genitrix his detinet oris.
Jamque valè, et nati servâ communis amorem.’
Hæc ubi dicta dedit, lacrimantem et multa volentem 790
Dicere, deseruit, tenuesque recessit in auras.

Ter conatus ibi collò dare brachia circum;
Ter frustra compressa manus effugit imago,
Par levibus ventis voluerique simillima somnò.
Sic demum socios consumptâ nocte reviso. 795

Æneas finds that followers have increased to a numerous band. At daybreak, he begins his retreat and carries his father to the mountains.

Atque hic ingentem comitum affluxisse novorum
Invenio admirans numerum, matrèsque viròsque,
Collectam exsilio pùbem, miserabile vulgus.
Undique convènere animis opibusque parâti
In quâscunq; velim pelagò deducere terras. 800

Jamque iugis summæ surgēbat Lūcifer Idæ,
 Ducēbatque diem, Danaïque obsessa tenēbant
 Limina portārum, nec spēs opis ulla dabātur:
 Cessi et sublātō montem genitōre petivi.

METRICAL INDEX

16. *Ædificant sectāque intexunt abiete costās.*
 (*abiete*—the vowel *i* in this word is 'hardened,' i. e. asserts its half-consonant nature.)
264. Et Menelāus et ipse doli fabricātor Epēos.
 (*Menelaus*—scanned as a quadrisyllable; *Epeus*, as a trisyllable.)
411. Nostrōrum obrūmur oriturque miserrima caedes.
 (*obruimur*—final syllable lengthened in *arsis*.)
442. Haerent parietibus scālae postēsque sub ipsōs.
 (*parietibus*—see remark on line 16.)
492. Custōdēs sufferre valent: labat | ariete | crēbrō.
 (*ariete*—to be scanned in three syllables, for the same reason as *abiete*.)
563. Et direpta domus et parvi casus Iūli
 (*domus*—final syllable lengthened in *arsis*.)
- 745-6. Quem non incūsāvi āmens hominumque deōrumque.
 (*que*—synapheia; see I, 332.)
774. Obstipui, steteruntque comæ et vox faucibus haesit.
 (*steterunt*—systole, i. e. taking as short a syllable usually long.)



VERGILI ÆNEIDOS LIBER TERTIVS

[The Third Book is often thought less interesting than any other book of the Æneid. But it is really far superior to the Fifth, the popularity of which is accidental, and though it is doubtless inferior to the Second and Fourth, and also to the First, it has great merits and great interest. It is true that Anchises is sometimes dull, Andromache's short appearance fails to enlist our sympathy, and Helenus speaks at too great length. Yet Helenus' speech contains many beautiful lines, with the exceptions mentioned, to which may be added perhaps some minutiae of sacrificial ritual, which cannot interest the modern average reader. The book is a fine narrative of adventure, written by a poet who was clearly a lover of travel and of the sea. You cannot doubt that Virgil had been to many of the places he describes. He appears to be well acquainted with all the places mentioned in Italy and Sicily, though the details of his Greek geography are often vague or inaccurate. The approach to land and the departure from harbor are picturesque art, and there is present from time to time something in the verse that makes the reader feel the dash of the oars and the gliding of the waves.—M. T. TATHAM.]

After the destruction of Troy, Æneas builds his fleet and sails forth an exile from his native land.

POSTQUAM rēs ASIÆ, Priamique évertere gentem
Immeritam visum superis, ceciditque superbum
Îlum et omnis humò fumat Neptûnia Trôia,
Diversa exsilia et désertàs quærere terràs
Auguriis agimur divûm, classemque sub ipsâ
Antandrò et Phrygiæ môlimur montibus Îdæ,

Incerti quò fâta ferant, ubi sistere dêtur;
 Contrahimusque virôs. Vix prima incêperat æstâs
 Et pater Anchisès dare fâtis vèla iubêbat,
 Litora quum patriæ lacrimans portûsque relinquo 10
 Et campôs ubi Trôia fuit: feror exsul in altum
 Cum sociis nâtôque, Penâtibus et magnis dîs.

*Aeneas comes to Thrace, but when he would build his city, blood
 flows from the stem of a tree, and a melancholy voice bids
 him leave the polluted shore.*

Terra procul vastis colitur Māvortia campis,
 (Thrâces arant) âcri quondam regnâta Lycurgô,
 Hospitium antiquum Trôia sociique Penâtès, 15
 Dum fortûna fuit. Feror hûc et litore curvô
 Mœnia prima locò fâtis ingressus iniquis
 Æneadâsque meò nòmen dè nòmne fingo.

Sacra Diônææ mâttri divisque ferêbam
 Auspicius cœptôrum operum, superôque nitentem 20
 Caelicolûm rêgi mactâbam in litore taurum.
 Forte fuit iuxtâ tumulus, quò cornea summô
 Virgulta et densis hastilibus horrida myrtus.
 Accessi viridemque ab humô convellere silvam
 Cônâtus, râmis tegerem ut frondentibus ârâs, 25
 Horrendum et dictû videò mirâbile monstrum.
 Nam quæ prima solò ruptis radicibus arbor
 Vellitur, huic âtrò liquuntur sanguine guttæ
 Et terram tâbô maculant. Mihî frigidus horror
 Membra quatit gelidusque coit formidine sanguis. 30
 Rursus et alterius lentum convellere vimen
 Insequor et causâs penitus tentâre latentès:
 Âter et alterius sequitur dè cortice sanguis.
 Multa movens animô Nymphâs venerâbar agrestès
 Grâdivumque patrem, Geticis qui præsidet arvis, 35
 Rite secundârent visûs ômenque levârent.
 Tertia sed postquam mâiøre hastilia nisû

Aggredior genibusque adversæ obluctor arēnæ
 (Èloquar, an sìleam?) gemitus lacrimàbilis imò
 Auditur tumulò, et vox reddita fertur ad aurès: 40
 ‘Quid miserum, Ænèà, laceràs? iam parce sepultò,
 Parce piàs sceleràre manùs. Nòn mè tibi Tròia
 Externum tulit aut cruor hic dè stipite mánat.
 Heu fuge crùdèlès terràs, fuge litus avàrum;
 Nam Polydòrus ego: hic confixum ferrea textit 45
 Tèlòrum seges et iaculis incrèvit acútis.’
 Tum vèro ancipiti mentem formidine pressus
 Obstipui steteruntque comæ et vox faucibus hæsit.

The story of the murder of Polydorus. The Trojans appease the unquiet ghost of their countryman by a solemn funeral.

Hunc Polydòrum auri quondam cum pondere magnò
 Infèlix Priamus furtim mandârat alendum 50
 Thrèiciò règi, quum iam diffideret armis
 Dardaniæ cingique urbem obsidiòne vidèret.
 Ille, ut opès fractæ Teucrûm, et Fortûna recessit,
 Rès Agamemnoniàs victriciaque arma secûtus,
 Fàs omne abrumpit; Polydòrum obtruncat et aurò 55
 Vi potitur: quid nòn mortàlia pectora cògis,
 Auri sacra famès? Postquam pàvor ossa reliquit,
 Dèlectòs populi ad procerès primumque parentem
 Monstra deûm refero, et quæ sit sententia posco.
 Omnibus idem animus sceleratà excèdere terrà, 60
 Linqui pollûtum hospitium et dare classibus Austròs.
 Ergo instauràmus Polydòrò fûnus: et ingens
 Aggeritur tumulò tellûs; stant mánibus àræ,
 Caeruleis mæstæ vittis àtràque cupressò;
 Et circum Ìliades crinem dè mòre solûtæ. 65
 Inferimus tepidò spûmantia cymbia lacte
 Sanguinis et sacri pateràs, animamque sepulcrò
 Condimus et magnà suprèmun voce ciémus.

They sail to Delos. In answer to prayers, Apollo bids them seek their ancient mother, and promises their descendants an universal kingdom. Anchises interprets the oracles as pointing to Crete.

Inde ubi prima fidēs pelagō, plācātaque venti
 Dant maria et lenis crepitans vocat Auster in altum, 70
 Dēducunt socii nāvēs, et litora complent.
 Prōvehimur portū terræque urbēque recēdunt.
 Sacra mari colitur mediō grātissima tellūs
 Nēreidum māt̄ri, et Neptūnō Ægæō,
 Quam pius arquite nens orās et litora circum 75
 Errantem Gyarō celsā Myconōque revinxit,
 Immōtamque coli dedit et contemnere ventōs.
 Hūc feror: hęc fessōs tūtō placidissima portū
 Accipit. Ægressi venerāmur Apollinis urbem.
 Rex Anus, rex idem hominum Phœbique sacerdos, 80
 Vittis et sacrā redimitus tempora laurō
 Occurrit; veterem Anchisē agnovit amicum:
 Jungimus hospitio dextrās, et tecta subimus.
 Temp̄la dei saxō venerābar structa vetustō:
 ‘Dā propriam, Thymbræe, domum; dā mœnia fessis 85
 Et genus et mansuram urbem; servā altera Trōiæ
 Pergama, reliquās Danaūm atque immitis Achilli.
 Quem sequimur? quōve ire iubēs? ubi pōnere sēdēs?
 Dā, pater, augurium atque animis illābere nostris.’
 Vix ea fātus eram; tremere omnia visa repente, 90
 Liminaque laurusque dei tōtusque movērī
 Mons circum et mūgire adytis cortina reclusis.
 Summissi petimus terram et vox fertur ad aures:
 ‘Dardanidæ dūri, quæ vōs à stirpe parentum
 Prima tulit tellūs, eadem vōs ūbere lætō 95
 Accipiet reducēs: antiquam exquirite mātrem.
 Hic domus Ænēæ cunctis dominābitur oris
 Et nātī nātōrum et qui nascentur ab illis.’

Hęc Phœbus; mixtōque ingens exorta tumultū



NEPTUNE

Lætitiæ; et cuncti, quæ sint ea mœnia, quærunt, 100
 Quò Phœbus vocet errantès iubeatque reverti.
 Tum genitor veterum volvens monimenta viròrum
 ‘Audite, ò procerès,’ ait, ‘et spès discite vestràs.
 Crèta Jovis magni mediò iacet insula pontò,
 Mons Ìdæus ubi et gentis cùnabula nostræ. 105
 Centum urbès habitant magnàs, ùberrima regna,
 Maximus unde pater, si rite audita recordor,
 Teucrus Rhœtèas primum est advectus in òrās,
 Optàvitque locum regnò: nòndum Ìlum et arcès
 Pergameæ steterant; habitábant vallibus imis. 110
 Hinc mäter cultrix Cybelè Corybantiaque æra
 Ìdæumque nemus, hinc fida silentia sacris,
 Et iuncti currum dominæ subière leònès.
 Ergo agite et divùm dúcunt quà iussa sequàmur:
 Placémus ventòs et Gnòsia regna petámus. 115
 Nec longò distant cursù: modo Jùppiter adsit,
 Tertia lux classem Crètæis sistet in òris.’
 Sic fátus meritòs áris mactávit honòrès,
 Taurum Neptùnò, taurum tibi, pulcher Apollo,
 Nigrum Hiemi pecudem, Zephyris fèlicibus albam. 120

Æneas sails to Crete. A pestilence wastes his people.

Fàma volat pulsum regnis cessisse paternis
 Ìdomenèa ducem, désertaque litorā Crètæ,
 Hoste vacàre domum, sèdèsque adstàre relictàs.
 Linquimus Ortygiæ portùs pelagòque volámus
 Bacchàtamque iugis Naxon, viridemque Donùsam, 125
 Òlearon, niveamque Paron sparsàsque per æquor
 Cýcladas, et crèbris legimus freta consita terris.
 Nauticus exoritur variò certámīne clāmor
 Hortantur socii, ‘Crètā proavòsque petámus.’
 Pròsequitur surgens à puppi ventus euntès, 130
 Et tandem antiquis Cùrètum allábimur òris.

Ergo avidus mūrōs optātæ mōlior urbīs,
 Pergameamque voco, et lætam cognōmine gentem
 Hortor amāre focōs arcemque attollere tectis.
 Jamque fere sicco subductæ litore puppēs; 135
 Conubiis arvisque novis operāta iuventūs;
 Iūra domōsque dabam: subitō quum tābida membris
 Corruptō cæli tractū, miserandaque venīt
 Arboribusque satisque luēs et lētifera annus.
 Linqūebant dulcēs animās aut ægra trahēbant 140
 Corpora; tum sterilēs exūrere Sirius agrōs,
 Arēbant herbæ et victum seges ægra negābat
 Rursus ad orāclum Ortygiæ Phœbumque remensō
 Hortātur pater ire mari veniamque precāri,
 Quam fessis finem rēbus ferat, unde labōrum 145
 Tentāre auxilium rubeat, quō vertere cursus.

At night the household gods appear to the hero, and tell him
 not Crete but Italy was meant. Anchises then recalls
 Cassandra's prophecy.

Nox erat et terris animālia somnus habēbat:
 Effigiēs sacræ divūm Phrygiquē Penātēs,
 Quōs mēcum à Troiā, mediisque ex ignibus urbīs
 Extuleram, visi ante oculōs adstāre iacentis 150
 Insomnis, multō manifesti lūmine, quā sē
 Plēna per insertās fundēbat lūna fenestrās;
 Tum sic affāri et cūrās his dēmere dictis:
 'Quod tibi delātō Ortygiam dictūrus Apollo est,
 Hic canit, et tua nōs en ultrō ad limina mittit. 155
 Nōs tē Dardaniā incensā tuaque arma secūti,
 Nōs tumidum sub tē permensi classibus æquor,
 Idem ventūrōs tollēmus in astra nepōtēs
 Imperiumque urbi dabimus: tū mœnia magnis
 Magna parā longumque fugæ nē linque labōrem 160
 Mūtandæ sēdēs; nōn hæc tibi litora suāsīt
 Delūs aut Crētæ iussit considerare Apollo.

Est locus, Hesperiam Græi cognómīne dicunt;
Terra antiqua, potens armis atque ūbere glēbæ;
Œnōtri coluere viri; nunc fāma minōrēs 165
Italiam dixisse ducis dē nómīne gentem:
Hæ nobis propriæ sēdēs, hinc Dardanus ortus
Īasiusque pater, genus à quò principe nostrum.
Surge age et hæc lætus longævò dicta parenti
Haud dubitanda refer: Corythum terrāsque requirat 170
Ausoniās: Dictæa negat tibi Jūppiter arva.'

Tālībus attonitus visis ac vōce deōrum
(Nec sopor illud erat, sed cōram agnoscere vultūs
Vēlātāsque comās præsēntiaque ōra vidēbar;
Tum gelidus tōtò mānābat corpore sūdor) 175
Corripio ē strātis corpus tendoque supinās
Ad cælum cum vōce manūs et mūnera libo
Intemerāta focis: perfectō lætus honōre
Anchisēn facio certum remque ordine pando.
Agnōvit prōlem ambigūam geminōsque parentēs, 180
Sēque novò veterum dēceptum errōre locōrum.
Tum memorat: 'nāte, Īlacis exercite fātis,
Sōla mihi tālēs cāsūs Cassandra canēbat:
Nunc repeto hæc generi portendere dēbita nostrō
Et sæpe Hesperiam, sæpe Itala regna vocāre. 185
Sed quis ad Hesperiae ventūrōs litora Teucrōs
Crēderet? aut quem tum vātēs Cassandra movēret?
Cēdāmus Phœbō et moniti meliōra sequāmur.'
Sic ait; et cuncti dictis pārēmus ovariantes.
Hanc quoque dēserimus sēdem paucisque relictis 190
Vēla damus vastumque cavā trabe currimus æquor

Overtaken by a storm, they are driven to the Strophades.

Postquam altum tenuere ratēs nec iam amplius ullæ
Apparent terræ, cælum undique et undique pontus,
Tum mihi cæruleus suprā caput adstitit imber

Noctem hiememque ferens, et inhorruit unda tenébris. 195
 Continuó venti volvunt mare, magnaue surgunt
 Æquora, dispersi iactámur gurgite vastò;
 Involvère diem nimbi et nox úmida cælum
 Abstulit, ingemmant abruptis núbibus ignès.
 Excutimur cursù et cæcis errámus in undis. 200
 Ipse diem noctemque negat discernere cælò
 Nec meminisse viæ mediâ Palinúrus in undâ.
 Trēs adeò incertòs cæcâ cāligine solès
 Errámus pelagò, totidem sine sidere noctès.
 Quartò terra diè primum sè attollere tandem 205
 Visa, aperire procul montès, ac volvere fúmum.
 Vèla cadunt, rēmis insurgimus; haud mora, nautæ
 Adnixi torquent spūmās et cærula verrunt.
 Servátum ex undis Strophadum mē litora primum
 Accipiunt. Strophades Gráio stant nómine dictæ 210
 Insulæ Íoniò in magnò, quās dira Celæno
 Harpyiæque colunt aliæ, Phinèia postquam
 Clausa domus mensāsque metù liquère priórès.
 Tristius haud illis monstrum nec sævior ulla
 Pestis et ira deúm Stygiis sēsē extulit undis. 215
 Virginei volucrum vultūs, fœdissima ventris
 Próliviès uncæque manūs et pallida semper
 Òra famē.

The harpies pollute the banquet of the Trojans, who attack them with arms. Then Celæno predicts that, in sore stress of famine they shall eat their own tables. The prayer of Anchises.

Húc ubi dēlāti portūs intrāvimus, ecce 220
 Læta boum passim campis armenta vidēmus,
 Caprigenumque pecus nullò custòde per herbās.
 Irruimus ferrò et divòs ipsumque vocāmus
 In partem prædamque Jovem; tum litore curvò
 Extrumusque toròs dapibusque epulāmur opimis.

At subitæ horrificò lapsù dè montibus adsunt 225
 Harpýiæ et magnis quatiunt clangoribus álas,
 Diripiuntque dapès contactûque omnia fœdant
 Immundò, tum vox tætrum dira inter odòrem.
 Rursum in sècessù longò sub rûpe cavatà,
 [Arboribus clausi circum atque horrentibus umbris] 230
 Instruimus mensàs árisque repònimus ignem;
 Rursum ex diversò cæli cæcisque latebris
 Turba sonans prædam pedibus circumvolat uncis,
 Polluit òre dapès: sociis tunc arma capessant
 Êdico, et dirà bellum cum gente gerendum. 235
 Haud secus ac russi faciunt, tectòsque per herbam
 Dispònunt ensès et scûta latentia condunt.
 Ergo ubi dilapsæ sonitum per curva dedère
 Litora, dat signum speculà Misénus ab altà
 Ære cavò; invadunt socii et nova prælia tentant, 240
 Obscénàs pelagi ferrò fœdàre volucrès.
 Sed neque vim plúmìs ullam nec vulnera tergò
 Accipiunt, celerique fugà sub sidera lapsæ
 Sèmèsam prædam et vestigia fœda relinquunt.
 Ûna in præcelsà consédit rûpe Celænò, 245
 Infêlîx vâtès, rumpitque hanc pectore vòcem:
 ‘Bellum etiam pró cæde boûm strâtisque iuvencis,
 Làomedontiadæ, bellumne inferre parâtis,
 Et patriò Harpýiàs insontès pellere regnò?
 Accipite hæc ergo animis atque hæc mea figite dicta, 250
 Quæ Phœbò pater omnipotens, mihî Phœbus Apollo
 Prædixit, vòbis Furiàrum ego maximà pando:
 Ítaliàm cursù petitis, ventisque vocâtis
 Íbitis Ítaliàm, portúsque intràre licèbit;
 Sed nòn ante datam cingètis mœnibus urbem, 255
 Quàm vòs dira famès nostræque miùria cædis,
 Ambèsàs subigat mális absùmere mensàs.’
 Dixit, et in silvam pennis ablàta refúgit.

At sociis subitâ gelidus formidine sanguis
 Dériguit; cecidère animi, nec iam amplius armis, 260
 Sed vôtis precibusque rubent exposcere pâcem,
 Sive deæ seu sint diræ obscênæque volucrès.
 Et pater Anchisès passis de litore palmis
 Nûmina magna vocat meritòsque indicit honòrès:
 'Dî, prohibète minàs; dî, talem âvertite câsum 265
 Et placidi servâte piòs.' Tum litore fûnem
 Déripere excussòsque iubet laxâre rudentès.

They sail on past the island; at Actium they celebrate games,
 as did Augustus after the battle of Actium; then they go on
 to Buthrotum.

Tendunt vèla Noti: ferimur spûmantibus undis
 Quâ cursum ventusque gubernâtorque vocâbat.
 Jam mediò appâret fluctû nemoròsa Zacynthos 270
 Dùlchiumque Samèque et Nèritos ardua saxis.
 Effugimus scopulòs Ithacæ, Làertia regna,
 Et terram altricem sævi exsecrâmur Ulixi.
 Mox et Leucâtæ nimbòsa cacûmina montis
 Et formidâtus nautis aperitur Apollo. 275
 Hunc petimus fessi et parvæ succédimus urbi;
 Anchora de pròrà iacitur, stant litore puppès.
 Ergo inspèratâ tandem tellûre potiti
 Lustrâmurque Jovi vôtisque incendimus ârâs,
 Actiaque Îliacis celebrâmus litora lûdis 280
 Exercent patriâs oleò lâbente palæstrâs
 Nûdati socii: ruvat évâsisse tot urbès
 Argolicâs mèdiòsque fugam tenuisse per hostès.
 Intereâ magnum sòl circumvolvitur annum,
 Et glaciâlis hiems Aquilónibus asperat undâs: 285
 Ære cavò clypeum, magni gestâmen Abantis,
 Postibus adversis figo et rem carmine signo:
 Ænèas hæc de Danais victòribus arma
 Linquere tum portûs rubeo et considerare transtris.

Certatim socii feriunt mare et æquora verrunt. 290
 Pròtinus æriàs Phæacum abscondimus arcès,
 Litoraue Èpiri legimus portùque subimus
 Chàoniò et celsam Buthròti ascendimus urbem.

Æneas meets Andromache at Buthrotum. She tells him that Helenus is now king of the land.

Hic incrédibilis rerum fâma occupat aurès,
 Priamidèn Helenum Grâiàs regnâre per urbès 295
 Coniugiò Æacidæ Pyrrhi sceptrisque potitum,
 Et patriò Andromachèn iterum cessisse maritò.
 Obstipui miròque incensum pectus amòre
 Compellâre virum et cāsus cognoscere tantòs.
 Prògredior portù classès et litora linquens, 300

Sòlemnès quum forte dapès et tristia dōna,
 Ante urbem in lûcò falsi Simoentis ad undam
 Libâbat cineri Andromachè mânèsque vocâbat
 Hectoreum ad tumulum, viridi quem cespite inânem,
 Et geminàs, causam lacrimis, sacrâverat ârâs. 305

Ut mè conspexit venientem et Tròia circum
 Arma âmens vidit, magnis exterrita monstribus
 Dériguit visû in mediò, calor ossa reliquit:
 Làbitur, et longò vix tandem tempore fâtur:
 ‘Vêrane tè faciès, vèrus mihi nuntius affers, 310
 Nâte deâ? vivisne? aut, si lux alma recessit,
 Hector ubi est?’ Dixit, lacrimâsque effûdit et omnem

Implèvit clàmòre locum. Vix pauca furenti
 Subucio et râris turbâtus vòcibus hisco:
 ‘Vivo equidem vitamque extrêma per omnia dūco; 315
 Nè dubitâ, nam vèra vidès.

Heu! quis tè cāsus dêiectam coniuge tantò
 Excipit? aut quæ digna satis fortûna revisit,
 Hectoris Andromachè? Pyrrhin conûbia servâs?’
 Dêiècit vultum et dêmissâ vòce locûta est. 320
 ‘Ô fêlix ûna ante aliàs Priamèia virgo,

Hostilem ad tumulum Trôïæ sub mœnibus altis
 Jussa mori, quæ sortitus nōn pertulit ullōs,
 Nec victōris heri tetigit captiva cubile!
 Nōs patriā incensā diversa per æquora vectæ, 325
 Stirpis Achillææ fastus iuvenemque superbum
 Serviitiō enīxæ, tulimus; qui deinde secutus
 Lædæam Hermionē Lacedæmoniōsque Hymenæos,
 Mē famulō famulamque Helenō transmisit habendam.
 Ast illum è reptæ magnō inflammatus amorē 330
 Coniugis et scelerum furis agitatū Orestēs
 Excipit incautum patriāsque obtruncat ad arās.
 Morte Neoptolemi regnōrum reddita cessit
 Pars Helenō, qui Chæoniōs cognōmine campōs
 Chæoniamque omnem Trôïanō à Chæone dixit, 335
 Pergamaque Ælacamque iugis hanc addidit arcem.
 Sed tibi qui cursum ventī, quæ fāta dedere?
 Aut quisnam ignārū nostris deus appulit orīs?
 Quid puer Ascanius? superatne et vescitur aurā?
 Quem tibi iam Trôïā 340
 Ecqua tamen puero est amissæ cūra parentis?
 Ecquid in antiquam virtutē animōsque virilēs
 Et pater Ænēas et avunculus excitat Hector?'
 Tāha fundēbat lacrimans longōsque ciebat
 Incassum flētus, quum sēsē à mœnibus hērōs 345
 Priamidēs multis Helenus comitantibus affert,
 Agnoscitque suōs lætusque ad limina dūcit,
 Et multum lacrimās verba inter singula fundit.
 Prōcēdo et parvam Trôïam simulātaque magnis
 Pergama et ærentem Xanthi cognōmine rivum 350
 Agnosco, Scææque amplector limina portæ.
 Nec nōn et Teuceri sociā simul urbe fruuntur.
 Illōs porticibus rex accipiebat in amplis:
 Aulāi mediō libābant pōcula Bacchi,
 Impositis aurō dapibus, paterāsque tenēbant. 355

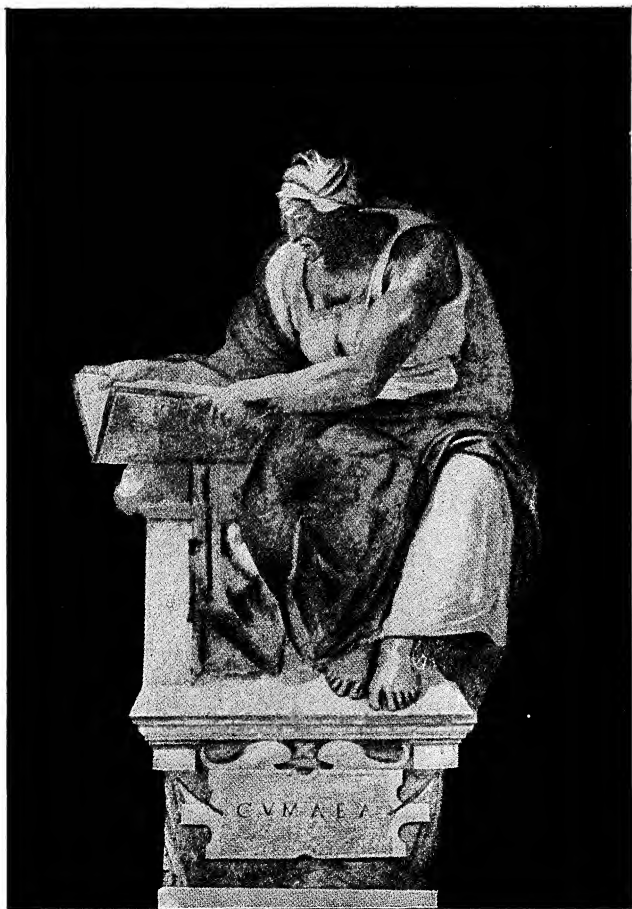
Æneas asks the seer Helenus to reveal the fates to him.

Jamque diēs alterque diēs prōcessit et auræ
 Vēla vocant tumidōque inflātur carbasus Austrō.
 His vātem aggredior dictis ac tālia quæso:
 ‘Trōiugena interpres divūm, qui nūmina Phœbi,
 Qui tripodas, Clari laurōs, qui sidera sentis, 360
 Et volucrum linguās, et præpetis ōmina pennæ,
 Fāre age, (namque omnem cursum mihi prospera dixit
 Rēligio et cuncti suāsērunt nūmine divi
 Ītaliā petere et terrās tentāre repōstās;
 Sōla novum dictūque nefās Harpŷia Celænō 365
 Prōdigium canit et tristēs dēnūntiat irās,
 Obscēnamque famem) quæ prima pericula vito?
 Quidve sequens tantōs possim superāre labōrēs?’
 Hic Helenus cæsis primum dē mōre iuvençis
 Exōrat pācem divūm vittāsque resolvit 370
 Sacratī capitis, mēque ad tua limina, Phœbe,
 Ipse manū multō suspensum nūmine dūcit,
 Atque hæc deinde canit divinō ex ōre sacerdos:

Helenus in a long speech tells the prince he must seek the further shore of Italy, that he must avoid Scylla and Charybdis, appease Juno, and visit the Cumæan Sibyl.

‘Nāte deā, (nam tē māiōribus ire per altum
 Auspiciis manifesta fidēs, sic fāta deūm rex 375
 Sortitur volvitque vicēs, is vertitur ordo),
 Pauca tibi ē multis, quō tūtior hospita lustrēs
 Æquora et Ausoniō possis considerare portū,
 Expediam dictis: prohibent nam cætera Parcæ
 Scire Helenum, fārique vetat Sātūrnia Jūno. 380
 Principiō Ītaliā, quam tū iam rēre propinquā,
 Vicinōsque, ignāre, parās invādere portūs,
 Longa procul longis via dividit invia terris.
 Ante et Trinacriā lentandus rēmus in undā

Et salis Ausonii lustrandum nāvibus æquor, 385
 Infernique lacus Æææque insula Ciræ,
 Quam tūtā possis urbem componere terrā.
 Signa tibi dicam, tū condita mente teneto:
 Quum tibi sollicitō secrēti ad flūminis undam
 Litoreis ingens inventa sub ilicibus sūs, 390
 Trigintā capitum fetūs enixa iacēbit,
 Alba, solō recubans, albi circum ūbera nāti,
 Is locus urbis erit, requiēs ea certa laborum.
 Nec tū mensarum morsus horresce futurōs:
 Fāta viam invenient aderitque vocātus Apollo. 395
 Hās autem terrās Italique hanc litoris oram,
 Proxima quæ nostri perfunditur æquoris æstū,
 Effuge; cuncta malis habitantur mœnia Græis.
 Hic et Nārycii posuērunt mœnia Locri,
 Et Sālatinōs obsēdit milite campōs 400
 Lyctius Idomeneus; hic illa ducis Melibœi
 Parva Philoctētæ subnixa Petilia mūrō.
 Quin ubi transmissæ steterint trans æquora classēs
 Et positis aris iam vōta in litore solvēs,
 Purpureo velāre comās adopertus amictū, 405
 Nē qua inter sanctōs ignēs in honōre deōrum
 Hostilis faciēs occurrat, et ōmina turbet.
 Hunc socii mōrem sacrōrum, hunc ipse teneto;
 Hāc casti maneant in religiōne nepōtēs.
 Ast ubi digressum Siculæ tē admōverit oræ 410
 Ventus, et angusti rārescent claustra Pelōri,
 Læva tibi tellūs, et longō læva petantur
 Æquora circuitū; dextrum fuge litus et undās.
 Hæc loca vi quondam, et vastā convulsa ruinā,
 (Tantum ævi longinqua valet mutāre vetustās,) 415
 Dissiluisse ferunt, quum prōtinus utraque tellūs
 Ūna foret: vēnit mediō vi pontus et undis
 Hesperium Siculō latus abscidit, arvaque et urbēs



THE SIBYL OF CUMAEA

Litore diductâs angustò interfluit æstû.
 Dextrum Scylla latus, lævum implacâta Charybdis 420
 Obsidet, atque imò barathri ter gurgite vastòs
 Sorbet in abruptum fluctûs rursusque sub aurâs
 Èrigit alternòs, et sidera verberat undâ;
 At Scyllam cæcis cohibet spèlunca latébris,
 Òra exsertantem et nâvès in saxa trahentem. 425
 Prima hominis faciès et pulchrò pectore virgo
 Pùbe tenuis, postrèma immàni corpore pistrîx
 Delphinum caudâs uterò commissa lupòrum.
 Præstat Trinacrii mètâs lustrâre Pachýni
 Cessantem, longòs et circumflectere cursus, 430
 Quam semel informem vastò vidisse sub antrò
 Scyllam, et cæruleis canibus resonantia saxa.
 Prætereâ, si qua est Helenò prùdentia vâti,
 Sì qua fidès, animum si vèris implet Apollo,
 Ûnum illud tibi, nâte deâ, pròque omnibus ùnum 435
 Prædicam et repetens iterumque iterumque monèbo,
 Júnonis magnæ primum prece nùmen adòrà,
 Júnoni cane vòta libens dominamque potentem
 Supplicibus superâ dònis: sic dèniqve victor
 Trinacriâ finès Italòs mittère relictâ. 440
 Hùc ubi dèlâtus Cùmæam accesseris urbem,
 Divinòsque lacûs et Avena sonantia silvis,
 Insânam vâtem aspiciès, quæ rùpe sub imâ
 Fâta canit folisque notâs et nòmina mandat.
 Quæcunque in foliis dèscripsit carmina virgo, 445
 Digerit in numerum atque antrò sèclûsa relinquit:
 Illa manent immòta locis, neque ab ordine cédunt.
 Vèrum eadem, versò tenuis quum cardine ventus
 Impulit, et tenerâs turbâvit iânua frondès,
 Nunquam deinde cavò volitantia prendere saxò, 450
 Nec revocâre sitûs, aut iungere carmina cûrat.
 Inconsulti abeunt sèdemque odère Sibyllæ.

Hic tibi nè qua moræ fuerint dispendia tanti,
 Quamvis increpitent socii et vi cursus in altum
 Vela vocet possisque sinus implere secundòs, 455
 Quin adeas vatem precibusque oracula poscas,
 Ipsa canat vocemque volens atque ora resolvat.
 Illa tibi Italiæ populòs venturæque bella
 Et quò quemque modò fugiasque ferasque laborem,
 Expediet, cursusque dabit venerata secundòs. 460
 Hæc sunt quæ nostrà liceat tè voce moneri.
 Vade age et ingentem factis fer ad æthera Tròiam.'

The gifts of Helenus.

Quæ postquam vates sic ore effatus amicò est,
 Dòna dehinc aurò gravia sectòque elephantò
 Imperat ad naves ferri stipatque carinis 465
 Ingens argentum Dòdônæosque lebetes,
 Loricam consertam hamis auròque trilicem,
 Et cònum insignis galeæ cristasque comantes,
 Arma Neoptolemi: sunt et sua dòna parenti.
 Addit equos, additque ducès; 470
 Rémigium supplet, socios simul instruit armis.
 Interea classem velis aptare iubebat
 Anchisès, fieret ventò mora nè qua ferenti.

Andromache's sad parting with Æneas. Host and guest interchange kind offices, and engage for future friendship.

Quem Phœbi interpres multò compellat honore:
 'Coniugio, Anchisà, Veneris dignate superbò, 475
 Cùra deùm, bis Pergameis erepte ruinis,
 Ecce tibi Ausoniæ tellus: hanc arripe velis:
 Et tamen hanc pelagò præterlabare necesse est;
 Ausoniæ pars illa procul quam pandit Apollo.
 Vade,' ait, 'ò felix nati pietate: quid ultra 480
 Prøvehor et fandò surgentes demoror Austròs?'

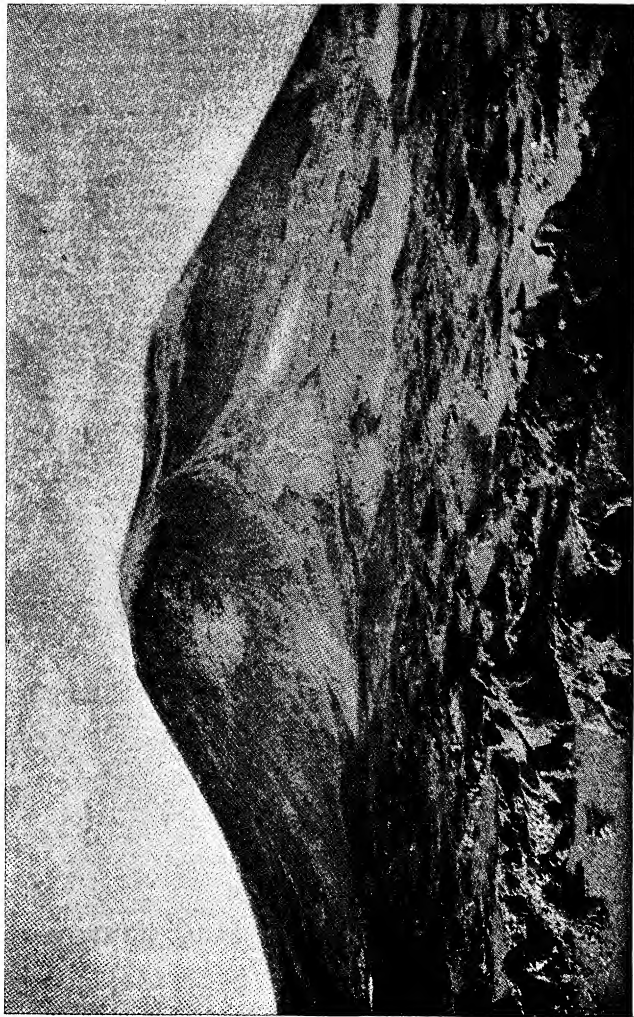
Nec minus Andromachè digressū mæsta suprēmō
 Fert picturātās auri subtēmine vestēs
 Et Phrygiam Ascaniō chlamydem (nec cēdit honōri)
 Textilibusque onerat dōnis ac tālia fatur: 485
 ‘Accipe et hæc, manuum tibi quæ monumenta meārum
 Sint, puer, et longum Andromachæ testentur amōrem,
 Coniugis Hectoreæ: cape dōna extrēma tuōrum,
 Ō mihi sōla mei super Astyanactis imāgo;
 Sic oculōs, sic ille manūs, sic ōra ferēbat; 490
 Et nunc æquāli tēcum pūbesceret ævō.’

Hōs ego digrediens lacrimis affābar obortis:
 ‘Vivite fēlicēs, quibus est fortūna peracta
 Jam sua: nōs alia ex aliis in fāta vocāmur.
 Vōbis parta quies: nullum maris æquor arandum, 495
 Arva neque Ausoniæ semper cēdentia retro
 Quærenda. Effigiem Xanthi Trōiamque vidētis
 Quam vestræ fēcere manūs, meliōribus, opto,
 Auspiciis, et quæ fuerit minus obvia Grāis.
 Si quando Thybrim, vicinaque Thybridis arva 500
 Intrāro gentique meæ data mœnia cernam,
 Cognātās urbēs ōlim populōsque propinquōs,
 Èpirō, Hesperia, (quibus idem Dardanus auctor
 Atque idem cāsus), unam faciēmus utramque
 Trōiam animis: maneat nostrōs ea cūra nepotēs.’ 505

The pilot waits for a clear sky. The next morning they salute
 Italy. Happy omens attend them. They pass the towns
 of Italy till they come to Sicily.

Prōvehimur pelagō vicina Ceraunia iuxtā,
 Unde iter Itāliam cursusque brevissimus undis.
 Sōl ruit intereā et montēs umbrantur opāci.
 Sternimur optātæ gremiō tellūris ad undam
 Sortiti rēmōs passimque in litore siccō 510
 Corpora cūrāmus; fessōs sopor irrigat artūs.
 Necdum orbem medium nox Hōris acta subibat,

Haud segnis strâtò surgit Palnûrus, et omnès
 Explòrat ventòs atque auribus àera captat;
 Sidera cuncta notat tacitò lābentia cælò, 515
 Arctûrum pluviāsque Hyadas geminòsque Trionès
 Armâtumque aurò circumspicit Òriona.
 Postquam cuncta videt cælò constāre serēnò,
 Dat clārum è puppi signum: nòs castra movēmus,
 Tentāmusque viam et velòrum pandimus àlās. 520
 Iamque rubescēbat stellis Auròra fugātis,
 Quum procul obscuròs collēs humilemque vidēmus
 Ìtaliā. 'Ìtaliā' primus conclāmat Achātēs,
 'Ìtaliā' lētò socii clāmòre salūtant.
 Tum pater Anchisēs magnum cràtera coròna 525
 Induit implēvitque merò, divòsque vocāvit
 Stans celsā in puppi:
 'Dī maris et terræ tempestātumque potentēs,
 Ferte viam ventò facilem et spirāte secundi.'
 Crēbrescunt optātæ auræ portusque patescit 530
 Jam propior templumque appāret in arce Minervæ.
 Vèla legunt socii et pròrās ad litora torquent.
 Portus ab euroò fluctù curvātus in arcum,
 Obiectæ salsā spūmant aspergine cautēs,
 Ipse latet: geminò dēmittunt brāchia mūrò 535
 Turriti scopuli, refugitque ab litore templum.
 Quātuor hic, primum òmen, equòs in grāmīne vidi
 Tondentēs campum lātē, candøre nivāli;
 Et pater Anchisēs: 'bellum, ò terra hospita, portās;
 Bellò armantur equi; bellum hæc armenta minantur; 540
 Sed tamen ìdem òlim currù succēdere suēti
 Quadrupedēs, et frēna iugò concordia ferre;
 Spēs et pācis,' ait. Tum nūmina sancta precāmur
 Palladis armisonæ, quæ prima accēpit ovariantēs,
 Et capita ante àrās Phrygiò velāmur amictù, 545
 Præceptisque Heleni, dederat quæ maxima, rite



MOUNT ETNA

Jūnōni Argivæ iussōs adolēmus honōrēs.

Haud mora, continuō perfectis ordine vōtis,
 Cornua velātārū obvertimus antennārū,
 Grāiugenūmq̄ue domōs suspectaque linquimus arva. 550
 Hinc sinus Herculei (si vērā est fāma) Tarenti
 Cernitur, attollit sē diva Lacinia contrā,
 Caulōnisque arcēs, et nāvifragum Scylacēum.
 Tum procul ē fluctū Trinacria cernitur Ætna,
 Et gemitum ingentem pelagi, pulsātaque saxa 555
 Audimus longē fractāsque ad litora vōcēs,
 Exsultantque vada atque æstū miscentur harēnæ.
 Et pater Anchisēs ‘nimirum hæc illa Charybdīs:
 Hōs Helenus scopulōs, hæc saxa horrenda canēbat.
 Èripite, ò socii; pariterque insurgite rēmis.’ 560
 Haud minus ac iussi faciunt, primusque rudentem
 Contorsit lævās prōram Palinūrus ad undās;
 Lævam cuncta cohors rēmis ventisque petivit.
 Tollimur in cælum curvātō gurgite, et îdem
 Subductā ad mânēs imōs dēsedimus undā. 565
 Ter scopuli clāmōrem inter cava saxa dedere,
 Ter spūmam èlisam et rōrantia vidimus astra.
 Intereā fessōs ventus cum sōle reliquit,
 Ignārique viæ Cyclōpum allābimur òris.

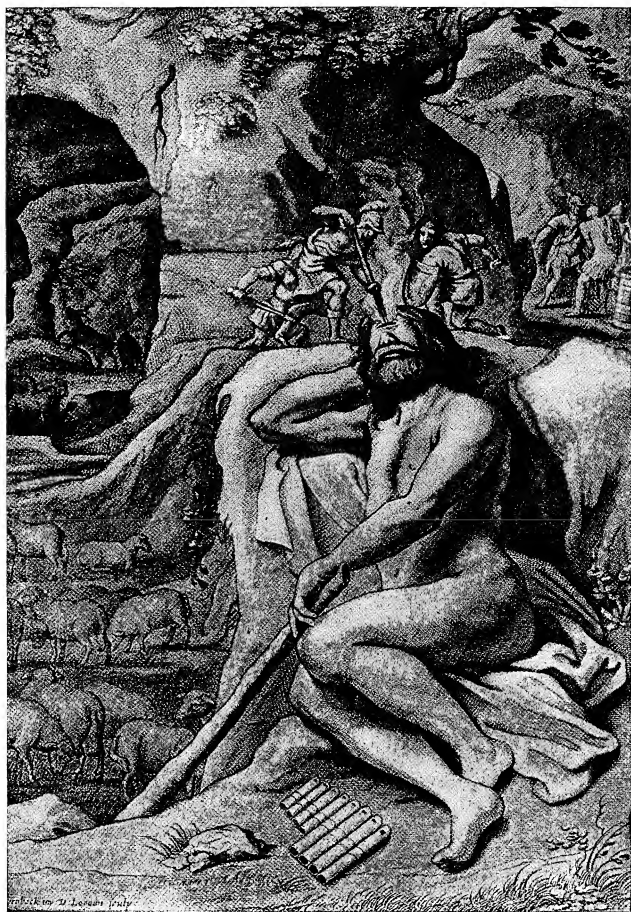
They pass by the mountain Ætna. The description of a volcano. A gloomy night.

Portus ab accessū ventōrū immōtus et ingens 570
 Ipse: sed horrificis iuxtā tonat Ætna ruinis,
 Interdumque ātram prōrumpit ad æthera nūbem
 Turbine fūmantem piceō et candente favillā,
 Attollitque globōs flammārū et sidera lambit,
 Interdum scopulōs āvulsaque viscera montis 575
 Èrigit èructans, liquefactaque saxa sub aurās
 Cum gemitū glomerat fundōque exæstuat imō.

Fàma est, Enceladi sèmustum fulmine corpus
 Urgèri mòle hàc, ingentemque insuper Ætnam
 Impositam ruptis flammam expiràre caminis, 580
 Et fessum quotiès mütet latus, intremere omnem
 Murmure Trinacriam et cælum subtexere fumò.
 Noctem illam tecti silvis immània monstra
 Perferimus, nec quæ sonitum det causa vidèmus;
 Nam neque erant astròrum ignès nec lùcidus æthrà 585
 Sidereà polus, obscurò sed nùbila cælò,
 Et lùnàm in nimbò nox intempesta tenèbat.

Achemenides, the comrade of Ulysses, a piteous object, begs
 mercy of the Trojans.

Postera iamque diès primò surgèbat Eòò,
 Umentemque Auròra polò dimòverat umbram,
 Quum subitò è silvis maciè confecta suprèma 590
 Ignòti nova forma viri miserandaque cultù
 Pròcèdit supplexque manùs ad litora tendit.
 Respicimus: dira illuviès immissaque barba,
 Consertum tegimen spinis; at cætera Gràius,
 Et quondam patriis ad Tròiam missus in armis. 595
 Isque ubi Dardanìos habitùs et Tròia vidit
 Arma procul, paulum aspectù conterritus hæsīt
 Continuitque gradum; mox sèsè ad litora præceps
 Cum flètù precibusque tulit: 'per sidera testor,
 Per superòs atque hoc cæli spiràbile lùmen, 600
 Tollite mè, Teucri; quàsuncque abdùcite terràs;
 Hoc sat erit: scio mè Danaìs è classibus ùnum
 Et bellò Ìlacòs fateor petuisse Penàtès:
 Prò quò, si sceleris tanta est iniùria nostri,
 Spargite mè in fluctùs vastòque immergite pontò: 605
 Si pereò, hominum manibus peruisse iuvàbit.'
 Dixerat et genua amplexus genibusque volùtans
 Hærèbat. Qui sīt fàri, quò sanguine crètus,



ULYSSES AND THE CYCLOPS

Hortāmur, quæ deinde agitet fortūna fatēri.
 Ipse pater dextram Anchisēs, haud multa morātus, 610
 Dat iuveni atque animum præsenti pignore firmat.
 Ille hæc dēpositā tandem formidine fātur:
 ‘Sum patriā ex Ithacā, comes infelicis Ulixi,
 Nōmen Achæmenidēs, Trōiam genitōre Adamastō

Achemenides tells the tale of Ulysses and Polyphemus, already told by Homer.

Paupere (mansissetque utinam fortūna!) profectus. 615
 Hic mē, dum trepidi crudēlia limina linquunt,
 Immemorēs socii vastō Cyclōpis in antrō
 Dēseruere. Domus sanie dapibusque cruentis,
 Intus opāca ingens. Ipse arduus, altaque pulsat
 Sidera (dī, tālem terris avertite pestem!) 620
 Nec visū facilis nec dictū affābilis ulli;
 Visceribus miserōrum et sanguine vescitur atrō.
 Vidi egomet duo dē numerō quum corpora nostrō,
 Prensa manū magnā mediō resupinus in antrō
 Frangeret ad saxum, sanieque exspersa natārent 625
 Limina; vidi atrō quum membra fluentia tābō
 Manderet et trepidi tremarent sub dentibus artūs—
 Haud impūne quidem, nec tālia passus Ulixēs,
 Oblitusve sui est Ithacus discrimine tantō.
 Nam simul explētus dapibus vinōque sepultus 630
 Cervicem inflexam posuit, iacuitque per antrum
 Immensus saniem eructans ac frusta cruentō
 Per somnum commixta merō, nōs magna precāti
 Nūmina sortitique vicēs unā undique circum
 Fundimur, et telō lūmen terebrāmus acūtō 635
 Ingens quod torvā solum sub fronte latēbat,
 Argolici clypei aut Phœbææ lampadis instar,
 Et tandem læti sociōrum ulciscimur umbrās.
 Sed fugite, ō miseri, fugite, atque ab litore funem

Rumpite. 640
 Nam quâlis quantusque cavò Polyphêmus in antrò
 Lânigerâs claudit pecudês atque ùbera pressat,
 Centum alii curva hæc habitant ad litora vulgò
 Infandi Cyclôpes, et altis montibus errant.
 Tertia iam lûnæ sè cornua lûmine complent 645
 Quum vitam in silvis, inter dêserta ferârûm
 Lustra domôsque trahò, vastôsque ab rûpe Cyclôpas
 Pròspiciò, sonitumque pedum vòcemque tremiscò.
 Victum infêlicem, baccâs lapidôsaque corna,
 Dant râmi, et vulsis pascunt radicibus herbæ. 650
 Omnia collustrans hanc primum ad litora classem
 Conspexi venientem; huic mè, quæcunque fuisset,
 Addixi: satis est gentem effûgissee nefandam.
 Vòs animam hanc potius quòcunque absùmite lètò.'

The monster Polyphemus is seen. The Trojans save the
 Greek and fly out to sea. They remember the counsel of
 Helenus and sail southward.

Vix ea fâtus erat summò quum monte vidémus 655
 Ipsum inter pecudês vastâ sè môle moventem
 Pastòrem Polyphêmum et litora nòta petentem;
 Monstrum horrendum, informe, ingens, cui lûmen ademp-
 Trunca manum pinus regit et vestigia firmat; [tum.
 Lânigeræ comitantur ovès; ea sòla voluptâs, 660
 Sòlâmenque mali.
 Postquam altòs tetigit fluctûs et ad æquora vènît,
 Lûminis effossi fluidum lavit inde cruòrem,
 Dentibus infrendens gemitù, graditurque per æquor
 Jam medium, necdum fluctus latera ardua tînxit. 665
 Nòs procul inde fugam trepidi celerâre receptò
 Supplice sic meritò tacitique incidere fûnem,
 Verrimus et pròni certantibus æquora rêmis.
 Sensit, et ad sonitum vòcis vestigia torsit;
 Vèrûm ubi nulla datur dextram affectâre potestâs 670

Nec potis Ìoniòs fluctùs æquàre sequendò,
 Clàmòrem immensum tollit, quò pontus et omnès
 Intremuère undæ, penitusque exterrita tellùs
 Ìtalhæ curvisque immùgnt Ætna cavernis.
 At genus è silvis Cyclòpum et montibus altis 675
 Excitum ruit ad portùs et litora complent.
 Cernimus adstantès nèquicquam lùmine torvò
 Ætnæòs fràtrès cælò capita alta ferentès,
 Concilium horrendum: quàlès quum vertice celsò
 Àeriæ quercus aut còniferæ cyparissi 680
 Constiterunt, silva alta Jovis lùcusve Diànæ.
 Præcipitès metus àcer agit quòcunque rudentès
 Excutere et ventis intendere vèla secundis.
 Contrà iussa monent Heleni, Scyllam atque Charybdim
 (Inter utramque viam, lèti discrimine parvò) 685
 Nî teneant cursùs; certum est dare lintea retro.
 Ecce autem Boreàs angustà ab sède Pelòri
 Missus adest: vivò prætervehor ostia saxò
 Pantagæ Megaròsque sinùs, Thapsumque iacentem.
 Tàlia monstràbat relegens erràta retrorsus 690
 Litora Achæmenidès, comes infèlicis Ulixi.

*Sailing along Sicily, Æneas comes to Drepanum, where his
 father Anchises dies.*

Sicaniò prætenta sinù iacet insula contrà
 Plemmyrium undòsum, nòmen dixere priòrès
 Ortygiam. Alphèum fàma est hùc Èlidis amnem
 Occultàs ègisse viàs subter mare, qui nunc 695
 Òre, Arethùsa, tuò Siculis confunditur undis.
 Jussi nùmma magna loci veneràmur, et inde
 Exsupero præpingue solum stagnantis Helòri.
 Hinc altàs cautès pròiectaque saxa Pachýni
 Rádumus, et fàtis nunquam concessa movèri 700
 Appàret Camarina procul campique Gelòi,

Immānisque Gela fluvii cognōmine dicta.
 Arduus inde Acragās ostentat maxima longē
 Moenia, magnanimūm quondam generātor equōrum;
 Tēque datis inquo ventis, palmōsa Selinūs, 705
 Et vada dura lego saxis Lilybēia cæcis.
 Hinc Drepani mē portus et illætābilis ōra
 Accipit. Hic pelagi tot tempestātibus actus
 Heu, genitōrem, omnis cūræ cāsusque levāmen,
 Amitto Anchisēn: hic me, pater optime, fessum 710
 Dēseris, heu, tantis nēquicquam ērepte periclis!
 Nec vātēs Helenus, quum multa horrenda monēret,
 Hōs mihi prædixit luctūs, nōn dira Celēnō.
 Hic labor extrēmus, longārum hæc mēta viārum:
 Hinc mē digressum vestris deus appulit ōris.' 715

Æneas ends the tale of his wanderings.

Sic pater Ænēās intentis omnibus unus
 Fāta renarrābat divūm cursusque docēbat.
 Conticuit tandem factōque hic fine quēvīt.

METRICAL INDEX

48. Steterunt—systole.
 74. Nēreidum mātri et Neptunō Ægæō.
 (In *matri* and *Neptuno* the final vowel is not elided.)
 91. Liminaque laurusque dei tōtusque movēri.
 (*Liminaque*—the *que* is lengthened in *arsis*.)
 112. Idæumque nemus: hinc fida silentia sacris.
 (*nemus*—final syllable lengthened in *arsis*.)
 122. Idomenēa ducem desertaque litora Crētæ.
 (*Idomenēa*—penult long, according to the Ionic dialect.)
 136. *Conubins*. See Bk. I, l. 73 (metrical index).
 211. Insulæ Ionio in magnō quas dira Celēnō.
 (final syllable of *insulæ* shortened after the Greek mode.)

212. Harpyiæque colunt aliæ Phinæia postquam.
 (*Harpyæ*—Harpyi, a spondee, the *yn* representing a Greek diphthong.)
464. Dōna dehinc aurō gravia sectōque elephantō.
 (*dehinc*—here remains a dissyllable; the final *ā* in *gravia* is lengthened in *arsis*.)
475. Coniugiō Anchisa Veneris dignāte superbō.
 (*Anchisa*—final syllable lengthened in *arsis*.)
504. Atque idem cāsus ūnam faciēmus utramque.
 (*casus*—final syllable lengthened in *arsis*.)
606. Si pereō hominum manibus peruisse iuvabit.
 (*pereo*—final vowel not elided. See note, Bk. III, l. 211.)
681. Constiterunt. Cf. l. 48.



VERGILI ÆNĒIDOS LIBER QVARTVS

[The portraiture of Dido in the Fourth Book is in combined breadth and subtlety one of the dramatic masterpieces of human literature. It is idle to urge that this touch is borrowed from Euripides or that from Sophocles, or to quote the Medea of Apollonius as the original of which Dido is an elaborate imitation. What Virgil borrowed he knew how to make his own; and the world which, while not denying the tenderness, the grace, the charm of the heroine of the *Argonautica*, leaves the *Argonautica* unread, has thrilled and grown pale from generation to generation over the passionate tragedy of the Carthaginian queen.—MACKAIL.]

Dido's restless passion. She confides to her sister her love for Æneas, and her scruples. Anna encourages her love, and extols the advantage and glory of an alliance with the Troians.

AT rēgina gravi iamdūdum saūcia cūrā
 Vulnus alit venis et cæcō carpitur igni
 Multa viri virtūs animō, multusque recursat
 Gentis honōs: hærent infixi pectore vultūs
 Verbaque, nec placidam membris dat cūra quietem. 5
 Postera Phœbēa lustrābat lampade terrās,
 Ūmentemque Aurōra polō dimōverat umbram,
 Quum sic ūnanimam alloquitur male sāna sorōrem:
 ‘Anna soror, quæ mē suspensam insomnia terrent!
 Quis novus hic nostris successit sēdibus hospes, 10
 Quem sēsē ōre ferens, quam forti pectore et armis!

Crêdo equidem, nec vana fidès, genus esse deòrum.

Dègenerès animòs timor arguit. Heu, quibus ille
Jactatus fâtis! quæ bella exhausta canèbat!

Si mihi nòn animò fixum immòtumque sedèret 15

Nè cui mè vinclò vellem sociàre iugàli,

Postquam primus amor dèceptam morte fefelht;

Si nòn pertæsum thalami tædæque fuisset,

Huc ùni forsàn potui succumbere culpæ.

Anna, fatèbor enim, miseri post fâta Sychæi 20

Coniugis et sparsòs frâternâ cæde Penâtès,

Sòlus hic inflexit sensus animumque labantem

Impulit: agnosco veteris vestigia flammæ.

Sed mihi vel tellùs optem prius ima dehiscat

Vel Pater omnipotens adigat mè fulmine ad umbràs, 25

Pallentès umbràs Erebi noctemque profundam,

Sancte pudor, quam tè violò, aut tua iura resolvo.

Ille meòs, primus qui mè sibi iunxit, amòrès

Abstulit; ille habeat sècum servetque sepulcrò.'

Sic effâta sinum lacrimis implèvit obortis. 30

Anna refert: 'ò lùce magis dilecta soròri,

Sòlane perpetuà mærens carpère iuventà

Nec dulcès nâtòs Veneris nec præmia nôris?

Id cinerem aut mânès crèdis cùrâre sepultòs?

Esto: ægram nulli quondam flexère mariti, 35

Nòn Libyæ, nòn ante Tyrò; dèspectus Iarbàs

Ductòrès ali, quòs Àfrica terra triumphis

Dives alit: placitòne etiam pugnâbis amòri?

Nec venit in mentem quòrum consèderis arvis?

Hinc Gætulæ urbès, genus insuperàbile bellò, 40

Et Numidæ infræni cingunt et inhospita Syrtis;

Hinc dèserta siti regio làtèque furentès

Barcæi: quid bella Tyrò surgentia dicam

Germànique minàs?

Dîs equidem auspicibus reor et Jùnòne secundà 45

Hùc cursum Ìlacàs ventò tenuisse carinàs.
 Quam tû urbem, soror, hanc cernès, quæ surgere regna
 Coniugiò tâli! Teucrûm comitantibus armis
 Púnica sè quantis attollet glòria rèbus!
 Tû modo posce deòs veniam, sacrisque litâtis 50
 Indulgè hospitìo causàsque innecte morandi,
 Dum pelagò désævit hiems et aquósus Oriòn,
 Quassâtæque ratès, dum nòn tractàbile cælum.'
 His dictis impenso animum flammâvit amòre,
 Spemque dedit dubiæ menti, solvitque pudòrem. 55

Dido strives by sacrifices to win the grace of Heaven, to excuse the breaking of her vow. Her absorbing love for Æneas.

Principiò delùbra adeunt pácemque per àràs
 Exquirunt; mactant lectàs de mòre bidentès
 Lègiferæ Cereri Phœbòque, patrique Lyæò,
 Jùnòni ante omnès, cui vincla iugàlia cùræ.
 Ipsa tenens dextrâ pateram pulcherrima Dido 60
 Candentis vaccæ media inter cornua fundit,
 Aut ante òra deûm pinguès spatiàtur ad àràs,
 Instauratque diem dònis, pecudumque reclusis
 Pectoribus inhians spirantia consulit exta.
 Heu, vatum ignàræ mentès! Quid vòta furentem, 65
 Quid delùbra iuvànt? Est mollis flamma medullàs
 Intereà et tacitum vivit sub pectore vulnus.
 Ùritur infèlix Dido tòtâque vagàtur
 Urbe furens, quâlis conectâ cerva sagittâ,
 Quam procul incautam nemora inter Crèsia fixit 70
 Pastor agens tēlis liquitque volàtile ferrum
 Nescius; illa fugà silvàs saltûsque peragrat
 Dictæòs: hæret lateri létâlis harundo.
 Nunc media Ænèân sècum per mœnia dūcit,
 Sidoniàsque ostentat opès urbemque paratam. 75
 Incipit effàri mediâque in vòce resistit;

Nunc eadem lābente diē convivia quærit,
 Īlacōsque iterum dēmens audire labōrēs
 Exposcit pendetque iterum narrantis ab ōre.
 Post ubi digressi, lūmenque obscura vicissim 80
 Lūna premit suādentque cadentia sidera somnōs,
 Sōla domō mæret vacuā strātisque relictis
 Incubat: illum absens absentem auditque videtque,
 Aut gremiō Ascanium genitōris imāgine capta
 Dētinet, infandum si fallere possit amōrem. 85
 Nōn coeptæ assurgunt turrēs, nōn arma iuventūs
 Exercet portūsve aut prōpugnācula bellō
 Tūta parant; pendent opera interrupta minæque
 Mūrōrum ingentēs æquātaque mächina cælō.

Juno's stratagem to cause Æneas to set up his kingdom at
 Carthage, instead of in Italy. Her conversation with
 Venus.

Quam simul ac tāli persensit peste tenēri 90
 Cāra Jovis coniunx nec fāmam obstāre furōri,
 Tālibus aggreditur Venerem Sātūrnia dictis:
 'Ēgregiam vērō laudem et spolia ampla refertis
 Tūque puerque tuus (magnum et memorābile nūmen)
 Ūna dolō divūm si femina victa duōrum est. 95
 Nec mē adeo fallit veritam tē mœnia nostra,
 Suspectās habuisse domōs Karthāginis altæ.
 Sed quis erit modus, aut quō nunc certāmine tanto?
 Quin potius pācem æternam pactōsque hymenæos
 Exercēmus? habēs totā quod mente petīsti; 100
 Ardet amans Dido traxitque per ossa furōrem
 Commūnem hunc ergo populum paribusque regāmus
 Auspiciis; liceat Phrygiō servire marito
 Dōtālēsque tuæ Tyriōs permittere dextræ.
 Olli (sēnsit enim simulātā mente locūtam, 105
 Quō regnum Ītalhæ Libycās āverteret ōrās)
 Sic contrā est ingressa Venus: 'quis tālia dēmens

Abnuat aut tēcum mālit contendere bellō?
 Si modo quod memorās, factum fortūna sequātur.
 Sed fātis incerta feror, si Jūppiter ūnam 110
 Esse velit Tyriis urbem Trōiāque profectis,
 Miscērive probet populōs aut fœdera iungi.
 Tū coniunx, tibi fās animum tentāre precandō:
 Perge, sequar.' Tum sic excēpit rēgia Jūno:
 'Mēcum erit iste labor: nunc quā ratiōne quod instat 115
 Confieri possit, paucis (adverte) docēbo.
 Vēnātum Ænēās ūnāque miserrima Dido
 In nemus ire parant, ubi primōs crastinus ortūs
 Extulerit Titān radiisque retexerit orbem.
 His ego nigrantem commixtā grandine nimbū, 120
 Dum trepidant alæ saltūsque indāgne cingunt,
 Dēsuper infundam et tonitrū cælum omne ciēbo.
 Diffugient comitēs, et nocte tegentur opacā;
 Spēluncam Dido dux et Trōiānus eandem
 Dēvenient: adero et, tua si mihi certa voluntās, 125
 Conubio iungam stabili propriamque dicābo:
 Hic hymenæus erit.' Nōn adversāta petenti
 Annuit atque dolis risit Cytherēa repertis.

The hunting party. Dido excuses and openly proclaims her
 wedlock with Æneas.

Oceanum intereā surgens Aurōra reliquit.
 It portis iurare exortō dēlecta iuventūs, 130
 Rētia rara, plagæ, lātō vēnābula ferrō,
 Massŷlique ruunt equitēs et odōra canum vis.
 Rēginam thalamō cunctantem ad limina primi
 Pœnōrum expectant, ostrōque insignis et aurō
 Stat sonipēs ac frena ferox spūmantia mandit. 135
 Tandem prōgreditur magnā stipante catervā
 Sidoniam pictō chlamydem circumdata limbō;
 Cui pharetra ex aurō, crinēs nōdantur in aurum,

Aurea purpuream subnectit fibula vestem.
 Nec nōn et Phrygi comitēs et lætus Iūlus 140
 Incēdunt. Ipse ante aliōs pulcherrimus omnēs
 Infert sē socium Ænēās atque agmina iungit.
 Quālis ubi hibernam Lyciam Xanthique fluenta
 Dēserit ac Dēlum maternam invisit Apollo,
 Instauratione chorōs, mixtique altāria circum 145
 Crētesque Dryopesque fremunt pictique Agathyrsi:
 Ipse iugis Cynthi graditur, mollique fluentem
 Fronde premit crinem fingens atque implicat aurō,
 Tēla sonant umeris: haud illō signior ibat
 Ænēās, tantum ēgregiō decus ēnitet ore. 150
 Postquam altōs ventum in montēs atque invia lustra,
 Ecce feræ saxi dēiectæ vertice capræ
 Dēcurrere iugis; alā dē parte patentēs
 Transmittunt cursū campōs, atque agmina cervi
 Pulverulenta fugā glomerant montēque relinquunt. 155
 At puer Ascanius mediis in vallibus ācri
 Gaudet equō; iamque hōs cursū, iam præterit illōs,
 Spūmantemque dari pecora inter inertia vōtis
 Optat aprum, aut fulvum dēscendere monte leōnem.
 Intereā magnō misceri murmure cælum 160
 Incipit, insequitur commixtā grandine nimbus,
 Et Tyrii comitēs passim et Trōiāna iuventūs
 Dardaniusque nepōs Veneris, diversa per agrōs
 Tecta metu petiere; ruunt dē montibus amnēs.
 Spēluncam Dido dux et Trōiānus eandem 165
 Dēveniunt; prima et Tellūs et prōnuba Iūno
 Dant signum; fulsere ignēs et conscius æthēr
 Conubiis, summōque ululārunt vertice Nymphæ.
 Ille diēs primus lēti, primusque malōrum
 Causa fuit: neque enim speciē fāmave movētur, 170
 Nec iam furtivum Dido meditātur amōrem:
 Coniugium vocat, hōc prætexit nōmine culpam.

Description of Fame. She spreads abroad the disgrace of Dido, and excites the anger of king Iarbas.

Extēplō Libyæ magnās it Fāma per urbēs,
 Fāma, malum quā nōn aliud vëlōcius ullum:
 Mōbilitāte viget virēsque acquirit eundō, 175
 Parva metū primō, mox sēsē attollit in aurās,
 Ingrediturque solō et caput inter nūbila condit.
 Illam Terra parens irā irritāta deōrum
 Extrēmam, ut perhibent, Cœō Enceladōque sorōrem
 Prōgeniuit pedibus celerem et pernicibus ālis, 180
 Monstrum horrendum, ingens, cui quot sunt corpore plūmæ
 Tot vigilēs oculi subter (mirābile dictū)
 Tot linguæ, totidem ōra sonant, tot subrigit aurēs.
 Nocte volat cæli mediō terræque per umbram
 Stridens, nec dulci dēclinat lūmina somnō; 185
 Lūce sedet custōs aut summi culmine tecti
 Turribus aut altis, et magnās territat urbēs,
 Tam ficti prāvique tenax, quā nuntia vērī.
 Hæc tum multiplici populōs sermōne replēbat
 Gaudens, et pariter facta atque infecta canēbat: 190
 Vēnisse Ænēan Trōiānō à sanguine crētum,
 Cui sē pulchra virō dignētur iungere Dido;
 Nunc hiemem inter sē luxū, quā longa, fovēre
 Regnōrum immemorēs turpique cupidine captōs.
 Hæc passim dea fœda virūm diffundit in ōra. 195
 Prōtinus ad rēgem cursūs dētorquet Iarbān
 Incenditque animum dictis atque aggerat irās.

Iarbas, the son of Jupiter Ammon, prays to Jove to revenge him for the disdain of Dido. Mercury is bidden to command Æneas to quit Carthage.

Hic Hammōne satus raptā Garamantide Nymphā,
 Tempia Jovi centum lātis immānia regnis
 Centum arās posuit vigilemque sacrāverat ignem, 200
 Excubiās divūm æternās, pecudumque cruōre

- Pingue solum et variis flōrentia limina sertis.
 Isque āmens animi et rūmōre accensus amārō
 Dicitur antē ārās media inter nūmina divūm,
 Multa Jovem manibus supplex ōrāsse supinis: 205
 ‘Jūppiter ōmnipotens, cui nunc Maurūsia pictis
 Gens epulāta toris Lēnæum libat honōrem,
 Aspicias hēc? an tē, genitor, quum fulmina torquēs,
 Nēquicquam horrēmus, cæcique in nūbibus ignēs
 Terrificant animōs et mānia murmura miscent? 210
 Fēmina, quæ nostris errans in finibus urbem
 Exiguam pretiō posuit, cui litus arandum,
 Cuique loci lēgēs dedimus, conūbia nostra
 Reppulit ac dominum Ænēan in regna recēpit.
 Et nunc ille Paris cum sēmivirō comitatū, 215
 Mæoniā mentum mitrā crinemque madentem
 Subnexus, raptō potitur: nōs mūnera templis
 Quippe tuis ferimus, fāmamque fovēmus mānem.’
 Tālibus ōrantem dictis ārāsque tenentem
 Auduit Omnipotens oculōsque ad mœnia torsit 220
 Rēgia et oblitōs fāmæ meliōris amantēs.
 Tum sic Mercurum alloquitur ac tālia mandat:
 ‘Vāde age, nāte, vocā Zephyrōs et lābere pennis
 Dardanumque ducem, Tyriā Carthāgine qui nunc
 Expectat fātisque datās nōn respicit urbēs, 225
 Alloquere et celerēs dēfer mea dicta per aurās.
 Nōn illum nōbis genitrix pulcherrima tālem
 Prōmisit Grārūmque ideo bis vindicat armis;
 Sed fore qui gravidam imperiis bellōque frementem
 Italiām regeret, genus altō à sanguine Teucri 230
 Prōderet, ac tōtum sub lēgēs mitteret orbem.
 Si nulla accendit tantārum glōria rerum,
 Nec super ipse suā mōlitur laude labōrem,
 Ascaniōne pater Rōmānās invidet arcēs?
 Quid struit, aut quā spē inimicā in gente morātur? 235



PARIS

Nec pròlem Ausoniam et Lavinia respicit arva?
 Nàviget! hæc summa est, hic nostri nuntius esto.'

Mercury's flight to earth. He first lights on Mount Atlas; from thence he proceeds to Carthage, and delivers to Æneas the command of Jove. Æneas with reluctance begins secretly to prepare for his voyage.

Dixerat: Ille patris magni parère parabat
 Imperiò; et primum pedibus talària nectit
 Aurea, quæ sublimem àlis sive æquora suprâ 240
 Seu terram rapidò pariter cum flumine portant.
 Tum virgam capit; hæc animàs ille évocat Orcò
 Pallentès, aliàs sub tristia Tartara mittit,
 Dat somnòs adimitque, et lùmina morte resignat;
 Illà frétus agit ventòs, et turbida trānat 245
 Nùbila. Iamque volans apicem et latera ardua cernit
 Atlantis duri cælum qui vertice fulcit
 Atlantis, cinctum assidue cui nùbibus àtris
 Piniferum caput et ventò pulsàtur et imbri,
 Nix umeròs infusa tegit, tum flumina mentò 250
 Præcipitant senis, et glaciè riget horrida barba.
 Hic primum paribus nitens Cyllénus àlis
 Constitit: hinc tòtò præceps sè corpore ad undàs
 Misit avi similis, quæ circum litora, circum
 Piscòsòs scopulòs humilis volat æquora iuxtâ. 255
 Haud aliter terràs inter cælumque volàbat,
 Litus harénòsum Libyæ ventòsque secàbat
 Màternò veniens ab avò Cyllènia pròlès.

Ut primum àlatis tetigit mágàlia plantis,
 Ænèàn fundantem arcès ac tecta novantem 260
 Conspicit: atque illi stellàtus iaspide fulvâ
 Ensìs erat Tyriòque ardèbat mûrice læna
 Dèmissa ex umeris, dives quæ mûnera Dido
 Fècerat, et tenui télàs discrèverat aurò.
 Continuò invàdit: 'tù nunc Carthàgini altæ 265
 Fundàmenta locàs pulchramque uxòrius urbem

Extruis? heu, regni rerumque oblite tuarum!
 Ipse deum tibi me claro demittit Olympo
 Regnator, caelum et terras qui numine torquet:
 Ipse haec ferre iubet celerem mandata per auras: 270
 'Quid struis? aut qua spe Libycis teris otia terris?
 Si te nulla movet tantarum gloria rerum
 [Nec super ipse tua moliris laude laborem,]
 Ascanium surgentem et spes heredis Iuli
 Respice, cui regnum Italiae Romanaeque tellus 275
 Debentur.' Tali Cyllenus ore locutus
 Mortales visus medio sermone reliquit
 Et procul in tenuem ex oculis evanuit auram.

At vero Aeneas aspectu obmutuit amens,
 Arrectaeque horrore comae et vox faucibus haesit. 280
 Ardet abire fugam dulcesque relinquere terras,
 Attonitus tanto monitu imperioque deorum.
 Heu quid agat? quo nunc reginam ambire furem
 Audeat affatu? quae prima exordia sumat?
 Atque animum nunc huc celerem nunc dividit illuc, 285
 In partesque rapit varias perque omnia versat.
 Haec alternanti potior sententia visa est.
 Mnesthea Sergestumque vocat, fortemque Cloanthum,
 Classem aptent taciti socios ad litora cogant,
 Arma parent et quae sit rebus causa novandis 290
 Dissimulent; sese interea, quando optima Dido
 Nesciat et tantos rumpi non speret amores,
 Tentaturum aditus et quae mollissima fandi
 Tempora, quis rebus dexter modus. Ocius omnes
 Imperio laeti parent, ac iussa facessunt. 295

Dido at once detects the purpose of Aeneas. She entreats him
 not to forsake her. Aeneas pleads the inexorable com-
 mand of Jove.

At regina dolos (quis fallere possit amantem?)
 Praesensit, motusque excepit prima futuros

Omnia tûta timens. Eadem impia fâma furenti
 Dêtulit armâri classem cursumque parâri.
 Sævît inops animi tôtamque incensa per urbem 300
 Bacchâtur, quâlis commôtis excita sacris
 Thyias, ubi auditò stimulant trietêrica Bacchò
 Orgia, nocturnusque vocat clâmôre Cithærôn.
 Tandem his Ænèân compellat vòcibus ultrò:
 ‘Dissimulâre etiam spêrâsti, perfide, tantum 305
 Posse nefâs tacitusque meâ dècêdere terrâ?
 Nec tē noster amor nec tē data dextera quondam,
 Nec moritûra tenet crudêli fûnere Dido?
 Quin etiam hibernò mōliris sidere classem,
 Et mediis properâs Aquilônibus ire per altum, 310
 Crudêlis? Quid, si nōn arva aliēna domôsque
 Ignôtas peterēs, et Trôia antiqua manêret,
 Trôia per undôsum peterêtur classibus æquor?
 Mêne fugis? per ego hâs lacrimâs dextramque tuam tē
 (Quando aliud mihi iam miseræ nihil ipsa reliqui,) 315
 Per conûbia nostra, per inceptôs hymenæôs,
 Si bene quid dē tē merui, fuit aut tibi quicquam
 Dulce meum, miserère domûs lâbentis et istam,
 Ôrò, si quis adhûc precibus locus, exue mentem.
 Tē propter Libycæ gentēs Nomadumque tyranni 320
 Ôdère, infensi Tyrii; tē propter eundem
 Extinctus pudor, et, quâ sôlâ sidera adibam,
 Fâma prior. Cui mē moribundam dēseris, hospes?
 Hôc solum nōmen quoniam dē coniuge restat.
 Quid moror? an mea Pygmaliôn dum moenia frâter 325
 Dêstruat aut captam dūcat Gætûlus Iarbâs?
 Saltem si qua mihi dē tē suscepta fuisset
 Ante fugam sobolēs, si quis mihi parvulus aulâ
 Lûderet Ænèâs, qui tē tamen ôre referret,
 Nōn equidem omninò capta âc dêserta vidêrer.’ 330
 Dixerat. Ille Jovis monitis immôta tenêbat

Lūmina, et obnixus cūram sub corde premēbat.
 Tandem pauca refert: 'ego tē, quæ plūrima fandō
 Ēnumerāre valēs, nunquam, rēgina, negābo
 Prōmeritam, nec mē meminisse pigēbit Elissæ 335
 Dum memor ipse mei, dum spiritus hōs regit artūs.
 Prō tē pauca loquar: neque ego hanc abscondere furtō
 Spērāvi (nē finge) fugam, nec coniugis unquam
 Prætendi tædās aut hæc in fœdera vēni.
 Mē si fāta meis paterentur dūcere vitam 340
 Auspiciis et sponte meā compōnere cūrās,
 Urbem Trōiānam primum dulcēsque meōrum
 Reliquiās colerem, Priami tecta alta manērent,
 Et recidiva manū posuissem Pergama victis.
 Sed nunc Ītaliā magnā Grȳnæus Apollo, 345
 Ītaliā Lyciæ iussere capessere sortēs;
 Hic amor, hæc patria est. Si tē Carthāginis arcēs
 Phœnissam Libycæque aspectus dētinet urbis,
 Quæ tandem Ausoniā Teucrōs considerare terrā
 Invidia est? et nōs fās extera quærere regna. 350
 Mē patris Anchisæ, quotiēns ūmentibus umbris
 Nox operit terrās, quotiēns astra ignea surgunt,
 Admonet in somnis, et turbida terret imāgo;
 Mē puer Ascanius, capitisque iniūria cāri,
 Quem regnō Hesperiae fraudo et fātālibus arvis. 355
 Nunc etiam interpres divūm Jove missus ab ipso,
 (Testor utrumque caput) celerēs mandāta per aurās
 Dētulit: ipse deum manifestō in lūmine vidi
 Intransent mūrōs vōcemque hiīs auribus hausi
 Dēsine mēque tuis incendere tēque querēlis: 360
 Ītaliā nōn sponte sequor.'

Dido bursts into an agony of passionate reproaches.

Tālā dicentem iamdūdum āversa tuētur,
 Hūc illūc volvens oculōs, tōtumque pererrat

Lūminibus tacitis, et sic accensa profātur:
 ‘Nec tibi diva parens generis nec Dardanus auctor, 365
 Perfide, sed dūris genuit tē cautibus horrens
 Caucasus Hyrcanæque admōrunt ūbera tigrēs.
 Nam quid dissimulo aut quæ mē ad maiōra reservo?
 Num flētū ingemuit nostrō? num lūmina flexit?
 Num lacrimās victus dedit aut miserātus amantem est? 370
 Quæ quibus anteferam? Jam iam nec maxīmā Jūno
 Nec Sāturnius hęc oculis pater aspicit æquis.
 Nusquam tūta fidēs: ēiectum litore, egentem
 Excēpi et regni dēmens in parte locāvi.
 Amīssam classem, sociōs ā morte reduxi 375
 (Heu furiis incensa feror!): nunc augur Apollo,
 Nunc Lyciæ sortēs, nunc et Jove missus ab ipso
 Interpres divūm fert horrida iussa per aurās.
 Scilicet is superis labor est, ea cūra quiētōs
 Sollicitat. Neque tē teneo, neque dicta refello: 380
 Ū, sequere Itāham ventis, pete regna per undās.
 Spēro equidem mediis, si quid pia nūmina possunt,
 Supplicia hausūrum scopulis et nōmine Dido
 Sæpe vocātūrum. Sequar ātris ignibus absens
 Et, quum frigida mors animā sēduxerit artūs, 385
 Omnibus umbra locis adero: dabis, improbe, pōenās;
 Audiam et hęc mānēs veniet mihi fāma sub imōs.’

His medium dictis sermōnem abrumpit et aurās
 Ægra fugit sēque ex oculis āvertit et aufert,
 Linquens multa metū cunctantem et multa parantem 390
 Dicere. Suscipiunt famulæ collapsaque membra
 Marmoreō referunt thalamō strātisque repōnunt.

Æneas continues to prepare his fleet for the voyage. Dido again and again implores him to stay. She begs her sister to beseech him to remain at least for a short time; but Anna's entreaties are fruitless.

At pius Ænēās, quanquam lēnire dolentem
 Sōlandō cupit et dictis āvertere cūrās

Multa gemens magnoque animum labefactus amore 395
 Jussa tamen divum exsequitur classemque revisit.
 Tum vero Teuceri incumbunt et litore celsas
 Deducunt toto naves: natat uncta carina;
 Frondentesque ferunt remos et robora silvis
 Infabricata fugae studio. 400
 Migrantes cernas totaque ex urbe ruentes.
 Ac veluti ingentem formicae farris acervum
 Quum populant hiemis memores tectoque repouunt,
 It nigrum campis agmen, praedamque per herbas
 Convectant calle angusto: pars grandia tridunt 405
 Obnixae frumenta umeris; pars agmina cogunt,
 Castigantque moras, opere omnis semita fervet.
 Quis tibi tum Dido, cernenti tanta sensus,
 Quosve dabas gemitus, quum litora fervere late
 Prospiceres arce ex summa, totumque videres 410
 Misceri ante oculos tantis clamoribus aequor!
 Improbe Amor, quid non mortalia pectora cogis!
 Ire iterum in lacrimas, iterum tentare precando
 Cogitur et supplex animos submittere amanti,
 Ne quid inexpertum frustra moritura relinquat. 415
 'Anna, vides toto properari litora; circum
 Undique convenere; vocat iam carbasus auras,
 Puppibus et laeti nautae imposuere coronas.
 Hunc ego si potui tantum sperare dolorem,
 Et perferre, soror, potero; miserae hoc tamen unum 420
 Exsequere, Anna, mihi: solam nam perfidus ille
 Te colere, arcanos etiam tibi credere sensus;
 Sola viri molles aditus et tempora nostras.
 I, soror, atque hostem supplex affare superbum:
 Non ego cum Danais Troianam excindere gentem 425
 Aulide iuravi classemve ad Pergama misi,
 Nec patris Anchisae cinerem manesve revelli:
 Cur mea dicta negat duras demittere in aures?

Quò ruit? extrèmium hoc miseræ det mûnus amanti:
Expectet facilemque fugam ventôsque ferentès. 430
Nôn iam coniugium antiquum, quod pròdidit, ôro,
Nec pulchrò ut Latiò careat regnumque relinquat:
Tempus inâne peto, requiem spatiumque furòri,
Dum mea mē victam doceat fortûna dolère:
Extrémam hanc ôro veniam (miserère soròris), 435
Quam mihi quum dederit cumulâtam morte remittam.'

Tâlibus ôrâbat, tâlesque miserrima flêtus
Fertque refertque soror. Sed nullis ille movêtur
Flêtibus, aut vòcès ullàs tractâbilis audit;
Fâta obstant placidâsque viri deus obstruit aurès: 440
Âc velut annôsò validam quum rôbore quercum
Alpini Boreæ nunc hinc nunc flâtibus illinc
Êruere inter sè certant, it stridor; et altè
Consternunt terram concussò stipite frondès;
Ipsa hæret scopulis et, quantum vertice ad aurâs 445
Ætheriâs, tantum ràdice in Tartara tendit:
Haud secus assiduis hinc atque hinc vòcibus héròs
Tunditur, et magnò persentit pectore cûrâs;
Mens immòta manet, lacrimæ volvuntur inànès.

Dido's despair. Her presages of death.

Tum vèro infèlix fâtis exercita Dido 450
Mortem ôrat; tædet cæli convexa tuèri.
Quò magis inceptum peragat, lûcemque relinquat,
Vidit, tûnicremis quum dôna impòneret âris,
(Horrendum dictû), laticès nigrescere sacròs
Fûsæque in obscènum sè vertere vina cruòrem: 455
Hoc visum nulli, nôn ipsi effâta soròri.
Prætereâ fuit in tectis dè marmore templum
Coniugis antiqui, mirò quod honòre colèbat,
Velleribus niveis et festâ fronde revinctum;
Hinc exaudiri vòcès et verba vocantis 460

Visa viri, nox quum terrâs obscurâ tenêret;
 Sôlaque culminibus fêrâli carmine bûbo
 Sæpe queri et longâs in flêtum dúcere vòcês.
 Multaque prætereâ vâtum prædicta piòrum
 Terribili monitû horrificant; agit ipse furentem 465
 In somnis ferus Ænéâs; semperque relinqui
 Sôla sibi, semper longam incommitâta vidêtur
 Îre viam et Tyriôs dêsertâ quærere terrâ,
 Eumenidum veluti dêmens videt agmina Pentheus
 Et sôlem geminum et duplicês sê ostendere Thêbâs 470
 Aut Agamemnonius *Pænis* agitâtus Orestês,
 Armâtam facibus mâtrem et serpentibus âtris
 Quum fugit, ultricêsque sedent in limine Diræ.

Dido, by disguising her purpose, persuades Anna to prepare the funeral pile.

Ergo ubi concêpit furiâs êvicta dolôre
 Dêcrêvitque mori, tempus sêcum ipsa modumque 475
 Exigit, et mæstam dictis aggressa sorôrem,
 Consilium vultû tegit, âc spem fronte serênat:
 'Invêni, germâna, viam, (grâtâre sorôri)
 Quæ mihi reddat eum vel eò mē solvat amantem.
 Ôceani finem iuxtâ sôlemque cadentem 480
 Ultimus Æthiopum locus est, ubi maximus Atlâs
 Axem humerò torquet stellis ardentibus aptum;
 Hinc mihi Massylæ gentis monstrâta sacerdos,
 Hesperidum templi custôs, epulâsque draconi
 Quæ dabat et sacrôs servâbat in arbore râmôs, 485
 Spargens umida mella sopôrifèrumque papâver.
 Hæc sê carminibus prômittit solvere mentês
 Quâs velit, ast aliis durâs immittere cûrâs,
 Sistere aquam fluviis âc vertere sidera retrò
 Nocturnôsque ciet mânês: mûgire vidêbis 490
 Sub pedibus terram et dêscendere montibus ornôs.
 Testor, câra, deôs, et tē, germâna, tuumque

Dulce caput, magicās invitam accingier artēs.
 Tū secrēta pyram tectō interiōre sub aurās
 Érige, et arma viri thalamō quæ fixa reliquit 495
 Impius exuviāsque omnēs lectumque iugālem,
 Quō perii, superimponās; abolère nefandi
 Cuncta viri monimenta iubet monstratque sacerdos.’

Hæc effāta silet, pallor simul occupat ōra.
 Nōn tamen Anna novis prætexere fūnera sacris 500
 Germānam crēdit, nec tantōs mente furōrēs
 Concipit aut graviōra timet quam morte Sychæi:
 Ergo iussa parat.

Dido dresses the funeral pyre.

At rēgina pyrā penetrāli in sēde sub aurās
 Érectā ingenti tædis atque ilice sectā, 505
 Intenditque locum sertis et fronde coronat
 Fūnerēā; super exuviās ensemque relictum,
 Effigiemque torō locat haud ignāra futūri.
 Stant aræ circum et crinēs effūsa sacerdos
 Ter centum tonat ōre deōs, Erebumque, Chaosque, 510
 Tergeminamque Hecatēn, tria virginis ōra Diānæ.
 Sparserat et laticēs simulātōs fontis Averni,
 Falcibus et messæ ad lūnam quæruntur aënis
 Pūbentēs herbæ nigri cum lacte venēni;
 Quæritur et nascentis equi dē fronte revulsus 515
 Et mātři præreptus amor.

Ipsa molā manibusque piis altāria iuxtā
 Ūna exūta pedem vinclis, in veste recincta,
 Testātur moritūra deōs et conscia fāti
 Sidera; tum, si quod nōn æquō fœdere amantēs 520
 Cūræ nūmen habet iustumque memorque precātur.

In the silent night Dido is restless with grief and frenzy.

Nox erat, et placidum carpēbant fessa sopōrem
 Corpora per terrās, silvæque et sæva quērānt

Æquora, quum mediò volvuntur sidera lapsù,
 Quum tacet omnis ager, pecudès pictæque volucrès, 525
 Quæque lacùs latè liquidòs, quæque aspera dùmis
 Rùra tenent, somnò positæ sub nocte silenti.
 [Lè nibant cùrās, et corda oblita labòrum.]
 At nòn infèlix animi Phœnissa neque unquam
 Solvitur in somnòs oculisve aut pectore noctem 530
 Accipit: ingeminant cùræ rursusque resurgens
 Sævīt amor magnòque iràrum fluctuat æstù.
 Sic adeo insistit sècumque ita corde volūtāt:
 ‘Èn quid agò? rursusne procòs irrīsa priòrès
 Experiar? Nomadumque petam conùbia supplex, 535
 Quòs ego sim totièns iam dèdignāta maritòs?
 Ìliacàs igitur classès atque última Teucrùm
 Jussa sequar? quīane auxiliò iuvāt ante levātòs
 Et bene apud memorès veteris stat grātia facti?
 Quis mē autem, fac velle, sinet ratibusque superbis 540
 Invisam accipiet? nescis heu, perditā, necdum
 Làomedontèæ sentis periùria gentis?
 Quid tum? sòla fugā nautàs comitābor ovantès?
 An Tyriis omnique manù stipātā meòrum
 Inferar et, quòs Sidoniā vix urbe revelli, 545
 Rursus agam pelagò et ventis dare vèla iubèbo?
 Quin morere ut merita es, ferròque àverte dolòrem.
 Tù lacrimis èvicta meis, tù prima furentem
 His, germāna, malis onerās atque obicis hosti.
 Nòn licuit thalami expertem sine crimine vitam 550
 Dègere mòre feræ, tàlès nec tangere cùrās?
 Nòn servāta fidès cineri pròmissa Sychæò.’

Warned by Mercury, Æneas suddenly sets sail.

Tantòs illa suò rumpèbat pectore questùs.
 Ænèās celsā in puppi iam certus eundi,
 Carpèbat somnòs rèbus iam rite parātis. 555

Huic sè forma dei vultù redeuntis eòdem
 Obtulit in somnis rursusque ita visa monère est;
 Omnia Mercuriò similis, vòcemque colòremque,
 Et crinès flàvòs et membra decòra iuventæ:
 ‘Nàte deà, potes hòc sub càsù dúcere somnòs, 560
 Nec, quæ circumstent tè deinde pericula cernis,
 Dèmens, nec Zephyròs audis spiràre secundòs?
 Illa dolòs dirumque nefàs in pectore versat,
 Certa mori, variòsque iràrum fluctuat æstù.
 Nòn fugis hinc præceps, dum præcipitäre potestàs? 565
 Jam mare turbàri trabibus sævàsque vidèbis
 Collucère facès, iam fervere litora flammis,
 Si tè his attigerit terris Auròra morantem.
 Èia age, rumpe moràs. Varium et mutàbile semper
 Femina.’ Sic fátus nocti sè immiscuit àtræ. 570
 Tum vèro Ænéàs subitis exterritus umbris
 Corripit è somnò corpus sociòsque fatigat
 Præcipitès: ‘vigilàte, viri, et considite transtris;
 Solvite vèla citi: deus æthere missus ab altò,
 Festinàre fugam tortòsque incidere fùnès, 575
 Ecce iterum instimulat: sequimur tè, sancte deòrum,
 Quisquis es, imperiòque iterum pàremus ovantès.
 Adsis ò placidusque iuvès et sidera cælò
 Dextra feràs.’ Dixit vâginàque èripit ensem
 Fulmineum strictòque ferit retinàcula ferrò. 580
 Ìdem omnès simul ardor habet, rapiuntque ruuntque:
 Litora dèseruère, latet sub classibus æquor,
 Adnìxi torquent spùmàs et cærula vèrrunt.

Dido describes the fleet of Æneas as it sails away. She breaks out into a passion of rage, and prays that Carthage may ever be the foe and scourge of Italy.

Et iam prima novò spargèbat lùmine terràs
 Tithòni croceum linquens Auròra cubile. 585
 Règina è speculis, ut primum albescere lùcem

Vidit, et æquâtis classem procédere vèlis,
 Litoraue et vacuòs sensit sine rêmige portûs;
 Terque quaterque manû pectus percussa decòrum
 Flâventèsque abscissa comâs, 'prò Jùppiter! ibit 590
 Hic,' ait, 'et nostris illûserit advena regnis?
 Nòn arma expedient tòtâque ex urbe sequentur,
 Diripientque ratès ali nâvâlibus? Îte,
 Ferte citi flammâs, date vèla, impellite rêmòs.
 Quid loquor? aut ubi sum? quæ mentem insânia mütat? 595
 Infêlîx Dido, nunc tè fâta impia tangunt?
 Tum decuit, quum scepra dabâs: èn dextra fidèsque,
 Quem sècum patriòs aiunt portâre Penâtès,
 Quem subisse umeris confectum ætâte parentem!
 Nòn potui abreptum divellere corpus et undis 600
 Spargere? nòn sociòs, nòn ipsum absûmere ferro
 Ascanium, patriisque epulandum appònere mensis?
 Vèrum anceps pugnæ fuerat fortûna—fuisset:
 Quem metui moritûra? facès in castra tulissem,
 Implêssemque foròs flammis nâtumque patremque 605
 Cum genere exstinxem, mèmèet super ipsa dedissem.
 Sòl, qui terrârûm flammis opera omnia lustrâs,
 Tûque hàrûm interpres cûrârûm et conscia Jûno,
 Nocturnisque Hecatè triviis ululâta per urbès,
 Et Diræ ultricès et dî morientis Elissæ, 610
 Accipite hæc, meritumque malis advertite nûmen
 Et nostrâs audite precès. Si tangere portûs
 Infandum caput âc terris adnâre necesse est,
 Et sic fâta Jovis poscunt; hîc terminus hæret:
 At bellò audâcis populi vexâtus et armis, 615
 Finibus extorris, complexû âvulsus Iûli
 Auxilium implôret videatque indigna suòrûm
 Fûnera; nec, quum sè sub lègès pácis iniquæ
 Trâdidèrit, regnò aut optâtâ lûce fruâtur,
 Sed cadat ante diem mediâque inhumâtus arènâ. 620



THE DEATH OF DIDO

Hæc precor, hanc vòcem extrêmam cùm sanguine fundo.
 Tum vòs, ò Tyrii, stirpem et genus omne futurum
 Exercète odiis, cimerique hæc mittite nostrò
 Mùnera: nullus amor populis, nec fœdera suntò.
 Exoriàre aliquis nostris ex ossibus ultor 625
 Qui face Dardanios ferròque sequàre colònòs,
 Nunc, òlm, quòcunque dabunt sè tempore virès.
 Litora litoribus contrària, fluctibus undàs
 Imprecor, arma armis; pugnent ipsique nepòtesque.'

The story of Dido's death.

Hæc ait, et partès animum versàbat in omnès, 630
 Invisam quærens quam primum abrumpere lùcem.
 Tum breviter Barcèn nùtricem affàta Sychæi,
 Namque suam patrià antiquà cinis àter habèbat:
 'Annam, càra mihi nùtrix, hùc siste soròrem:
 Dic corpus properet fluviàli spargere lymphà, 635
 Et pecudès sècum et monstràta piàcula ducat:
 Sic veniat, tùque ipsa pià tege tempora vittà:
 Sacra Jovi Stygiò, quæ rite incepta paràvi,
 Perficere est animus finemque impònere cùris
 Dardanique rogum capitis permittere flammæ.' 640
 Sic ait: illa gradum studiò celeràbat anili.

At trepida et cœptis immànibus effera Dido,
 Sanguneam volvens aciem maculisque trementès
 Interfusa genàs et pallida morte futurà,
 Interiòra domùs irrumpit limina, et altòs 645
 Conscendit furibunda rogòs, enseque reclùdit
 Dardanium, nòn hòs quæsitus múnus in ùsus.
 Hic, postquam Ìlacàs vestès nòtumque cubile
 Conspexit, paulum lacrimis et mente moràta
 Incubuitque torò, dixitque novissima verba: 650
 'Dulcès exuviæ, dum fàta deusque sinèbat,
 Accipite hanc animam, mèque his exsolvite cùris,

Vixi, et quem dederat cursum fortuna, perēgi,
 Et nunc magna mei sub terras ibit imāgo.
 Urbem praeclaram statui, mea moenia vidi, 655
 Ulta virum, poenas inimico à fratre recepi,
 Felix, heu nimium felix, si litora tantum
 Nunquam Dardaniæ tetigissent nostra carinae!
 Dixit, et os impressa toro 'moriemur inultæ,
 Sed moriamur,' ait, 'sic, sic iuvat ire sub umbras: 660
 Hauriat hunc oculis ignem crudelis ab alto
 Dardanus, et nostræ secum ferat omnia mortis.'

Dixerat, atque illam media inter taha ferro
 Collapsam aspiciunt comites, ensemque cruore
 Spumantem sparsasque manus. It clamor ad alta 665
 Atria: concussam bacchatur fama per urbem.
 Lamentis gemituque et femineo ululatu
 Tecta fremunt, resonat magnis plangoribus aether,
 Non aliter quam si immissis ruat hostibus omnis
 Karthago aut antiqua Tyros, flammæque furentes 670
 Culmina perque hominum volvantur perque deorum.

Audit exanimis, trepidoque exterrita cursu,
 Unguibus ora soror foedans, et pectora pugnīs,
 Per medios ruit, ac morientem nomine clamat:
 'Hoc illud, germana, fuit? me fraude petebas? 675
 Hoc rogos iste mihi, hoc ignes aræque parabant?
 Quid primum deserta querar? comitemne sororem
 Sprevisi moriens? eadem me ad fata vocasses:
 Idem ambas ferro dolor atque eadem hora tulisset.
 His etiam struxi manibus patriosque vocavi 680
 Voce deos, sic te ut posita, crudelis abessem?
 Exstincti me teque, soror, populumque, patresque
 Sidonios urbemque tuam. Date, vulnera lymphis
 Abluam et, extremus si quis super hilitus errat,
 Ore legam.' Sic fata gradus evaserat altos, 685
 Semianimemque sinu germanam amplexa fovebat



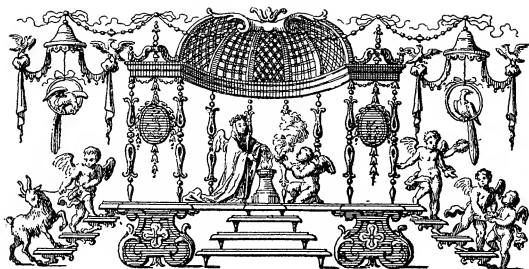
IRIS

Cum gemitū atque ātrōs siccābat veste cruōrēs. Illa gravēs oculōs cōnāta attollere rursus Dēficit; infixum stridit sub pectore vulnus. Ter sēsē attollens cubitōque adnixa levāvit, Ter revolūta torō est oculisque errantibus altō Quæsivit cælō lūcem ingemuitque repertā.	690
Tum Jūno omnipotens longum miserāta dolōrem Difficilēsque obitūs, Īrim dēmisit Olympō Quæ luctantem animam nexōsque resolveret artūs. Nam quia nec fātō meritā nec morte peribat, Sed misera ante diem subitōque accensa furōre, Nōndum illi flāvum Prōserpina vertice crinem Abstulerat Stygiōque caput damnāverat Orcō. Ergo Īris croceis per cælum roscida pennis Mille trahens variōs adversō sōle colōrēs Dēvolat et suprā caput adstītit: 'hunc ego Diti Sacrum iussa fero, tēque istō corpore solvo.' Sic ait et dextrā crinem secat; omnis et unā Dilapsus calor atque in ventōs vita recessit.	695 700 705

METRICAL INDEX.

64. Pectoribus mhiāns spirantia consult exta.
(*Pectoribus*—final syllable lengthened in *arsis*.)
126. Conubis. See Book I, line 73, of this index.
222. Tum sic Mercurium alloquitur āc tālia mandat.
(*alloquitur*—final syllable lengthened in *arsis*.)
235. Quid struit aut qua spē inimicā in gente morātur.
(*spe*—final vowel not elided. See note on line 211, Bk. III.)
302. Thyias ubi audito stimulant trietērica Baccho.
(*Thyias*—a dissyllable—*yi* represents a Greek diphthong.)
558. Omnia Mercuriō similis vōcemque colōremque.
(*que*—synapheia.)

- 629, 30. Imprecor arma armis; pugnent ipsique nepōtesque.
(*que*—synapheia.)
667. Lamentis gemitūque et femineō ululatū.
(*femineo*—final vowel not elided.)
686. Sēmianimemque sinū germanam amplexa fovēbat.
(*Semianimem*—to be scanned as a trisyllable.)



VERGILI ÆNÉIDOS LIBER QVINTVS

[I would say at once that the Fifth Book is all bad. Not only is it an excrescence on the natural body of the poem, but it contains the worst examples of Virgil's slavish adherence to the text of Homer. There is in it, too, some very un-Virgilian coarseness. Menestes sitting on the rock and discharging from his stomach the salt water which he has swallowed, is a disgusting picture; the prayer of Cloanthus to the sea-gods is worthy only of burlesque; indeed the book has scarcely a redeeming feature. It has passages which are inconsistent with the rest of the poem. To take only one, Nisus and Euryalus appear in the Fifth Book, yet in the Ninth they are introduced as if for the first time. The Fifth Book was certainly an after-thought, and was probably constructed with a view to impart a certain symmetry to the whole work. When one thinks of the very uncharacteristic instances of bad taste which it supplies, and of its inconsistency in some places with confessedly authentic parts of the poem, one is tempted to hazard a conjecture that Virgil left behind him only eleven books, and that Varius and Tucca wrote or procured another book to raise the number to twelve.—R. Y. TYRRELL.]

[Montaigne says (*Essais*, 2-10) that the Fifth Book is the best: "le cinquième livre de l'Énéide me semble le plus parfait." The reader will be at no loss for the etiology of this, at first sight, somewhat strange opinion, if he reflect, first, that Montaigne was a Frenchman, and therefore, as may be presumed, imbued with his nation's taste (a taste which the French probably inherited from the Romans themselves) for public exhibitions; and, secondly, that the celebrated *Essais* from which I have quoted the above criticism, everywhere afford sufficient evidence that their author was a man wholly devoid of the elevation and tenderness of sentiment necessary for the perception and due appreciation of the nobler, grander and more pathetic parts of Virgil's writings.—HENRY.]

The flames of the funeral pile of Dido are an evil omen to the Trojans on the deep. Stormy weather warns them to turn aside to Sicily.

INTEREÀ medium Ænèas iam classe tenèbat
 Certus iter fluctusque àtròs Aquilòne secàbat,
 Mœnia respiciens, quæ iam infèlicis Elissæ
 Collùcent flammis. Quæ tantum accenderit ignem
 Causa latet; dùri magnò sed amòre dolòrès 5
 Pollutò, nòtumque furens quid fèmina possit,
 Triste per augurium Teucrorum pectora ducunt.

Ut pelagus tenuère ratès nec iam amplius ulla
 Occurrit tellùs, maria undique et undique cælum,
 Olli cæruleus suprà caput adstitit imber 10
 Noctem hiememque ferens, et inhorruit unda tenêbris.
 Ipse gubernàtor puppi Palmirus ab altà:

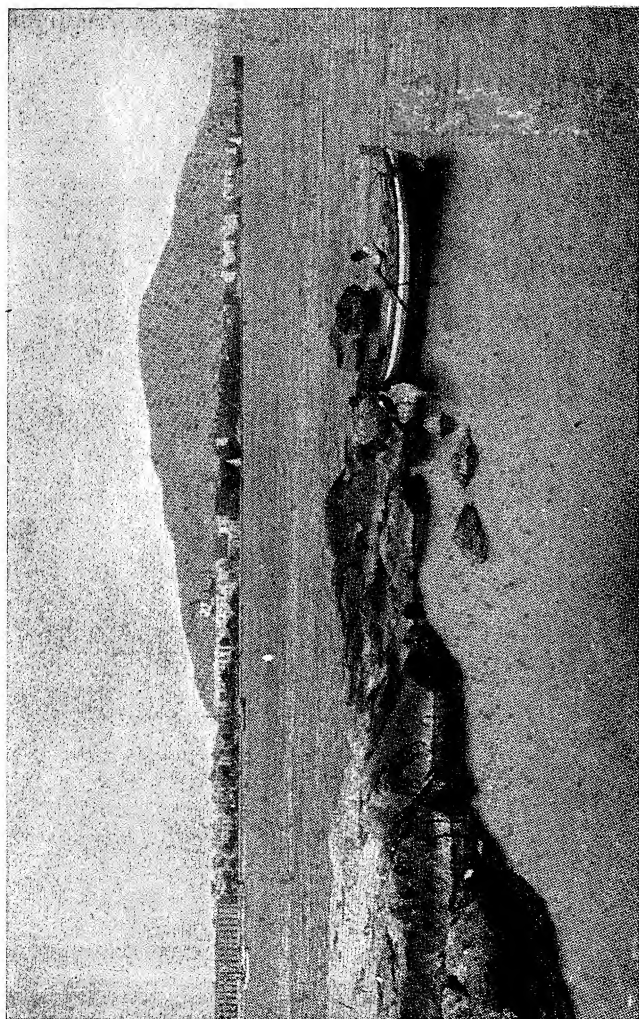
‘Heu quianam tanti cinxerunt æthera nimbis?
 Quidve, pater Neptune, paràs?’ Sic deinde locutus
 Colligere arma iubet validisque incumbere remis, 15
 Obliquatque sinus in ventum, ac talia fatur:

‘Magnanime Ænèa, nòn, si mihi Jùppiter auctor
 Spondeat, hòc spèrem Ítaliàm contingere cælò:
 Mútati transversa fremunt et vespere ab àtrò
 Consurgunt venti, atque in nùbem cògitur àër. 20

Nec nòs obniti contrà nec tendere tantum
 Sufficimus: superat quoniam Fortùna, sequàmur,
 Quòque vocat vertàmus iter; nec litora longè
 Fida reor fràterna Erycis, portusque Sicànòs,
 Si modo rite memor servàta remètiór astra.’ 25

Tum pius Ænèas: ‘equidem sic poscere ventòs
 Jamdùdum et frustrà cerno tè tendere contrà:
 Flecte viam vèlis. An sit mihi gràtiór ulla,
 Quòve magis fessàs optem dimittere nàvès,
 Quam quæ Dardanium tellùs mihi servat Acestèn, 30
 Et patris Anchisæ gremiò complectitur ossa?’

Hæc ubi dicta, petunt portus et vèla secundi



DREPANUM

Intendunt Zephyri; fertur cita gurgite classis;
Et tandem læti nôtæ advertuntur arênæ.

Æneas is hospitably received by Acestes.

At procul ex celsò mirātus vertice montis 35
Adventum sociâsque ratès occurrit Acestès,
Horridus in iaculis et pelle Libystidis ursæ,
Trôia Crinisò conceptum flumine mäter
Quem genuit. Veterum nòn immemor ille parentum
Gratâtur reducès et gazâ lætus agresti 40
Excipit, ac fessòs opibùs solâtur amicis.

As it is the anniversary of the funeral of Anchises, his son declares he will celebrate games in honor of his memory.

Postera quum primò stellâs oriente fugârat
Clàra diès, sociòs in cœtum litore ab omni
Advocat Ænèâs, tumulique ex aggere fâtur:
'Dardanidæ magni, genus altò à sanguine divûm, 45
Annus exactis complètur mensibus orbis,
Ex quò reliquâs divinique ossa parentis
Condidimus terrâ mæstâsque sacrâvimus àrâs.
Jamque diès, nisi fallor, adest, quem semper acerbum,
Semper honorâtum, (sic dî voluistis) habèbo. 50
Hunc ego Gætûlis agerem si Syrtibus exul,
Argolicòve mari dèpreusus et urbe Mycênæ,
Annua vòta tamen söllemnèsque ordine pompâs
Exsequeretur strueremque suis altària dónis.
Nunc ultrò ad cinerès ipsius et ossa parentis, 55
Haud equidem sine mente, reor, sine nùmine divûm
Adsumus et portûs delâti intrâmus amicòs.
Ergo agite et lætum cuncti celebrémus honòrem:
Poscâmus ventòs, atque hæc mē sacra quotannis
Urbe velit positâ templis sibi ferre dicâtis. 60
Bina boum vòbis Trôia generâtus Acestès

Dat numerò capita in nàvès; adhibète Penatès
 Et patriòs epulis et quòs colit hospes Acestès.
 Prætereà, si nòna diem mortàlibus alnum
 Auròra extulerit, radiisque retexerit orbem, 65
 Prima citæ Teucris pònàm certàmna classis;
 Quique pedum cursù valet, et qui viribus audax,
 Aut iaculò incèdit melior levibusque sagittis,
 Seu crudò fidit pugnam committere cæstù,
 Cuncti adsint meritæque expectent præmia palmæ. 70
 Òre favète omnès et cingite tempora ràmis.”

As they worship the spirit of Anchises, a harmless snake glides
 over the altar. It is perhaps the familiar spirit of the father
 of Æneas.

Sic fátus vélat maternà tempora myrtò:
 Hoc Helymus facit, hoc ævi mäturus Acestès,
 Hoc puer Ascanius, sequitur quòs cætera pübès.
 Ille è conciliò multis cum milibus ibat 75
 Ad tumulum magnà medius comitante catervà.
 Hic duo rite merò libans carchèsia Bacchò
 Fundit humi, duo lacte novò, duo sanguine sacrò;
 Purpureòsque iacit flòrès àc tália fátur:
 ‘Salvè, sancte parens; iterum salvète recepti 80
 Nèquicquam cinerès animæque umbræque paternæ:
 Nòn licuit finès Italòs fátàhaque arva,
 Nòn tècum Ausonium, quicunque est, quærere Thybrim.’

Dixerat hæc, adytis quum lùbricus anguis ab imis
 Septem ingens gýròs, septèna volùmina traxit, 85
 Amplexus placidè tumulum lapsusque per àràs,
 Cæruleæ cui terga notæ maculòsus et aurò
 Squàmam incendèbat fulgor, ceu nùbibus arcus
 Mille trahit variòs adversò sòle colòrès.
 Obstipuit visù Ænèàs. Ille agmine longò 90
 Tandem inter pateràs et lèvia pòcula serpens
 Libàvitque dapès rursusque innoxius imò



AURORA

Successit tumulò et depasta altària liquit.
 Hòc magis inceptòs genitòri instaurat honòrès,
 Incertus geniumne loci, famulumne parentis 95
 Esse putet; cædit binàs dè mòre bidentès,
 Totque suès, totidem nigrantès terga iuencòs:
 Vinaque fundèbat pateris animamque vocàbat
 Anchisæ magni, mânèsque Acheronte remissòs.
 Nec nòn et socii, quæ cuique est còpia, læti 100
 Dòna ferunt, onerantque àràs mactantque iuencòs;
 Ordine aèna locant alii fùsique per herbam
 Subiiciunt veribus prúnàs et viscera torrent.

The names of the ships and captains of the vessels that start in the race.

Exspectàta diès aderat nònamque serènà
 Auròram Phaethontis equi iam lúce vehèbant, 105
 Fàmaque finitimòs et clàri nòmen Acestæ
 Excierat: lætò complèrant litora cœtù,
 Visùri Æneadàs, pars et certàre paràti.
 Mùnera principiò ante oculòs circòque locantur
 In mediò, sacri tripodes, viridèsque coronæ 110
 Et palmæ, pretium victòribus, armaque et ostrò
 Perfusæ vestès, argenti auriqùe talentum:
 Et tuba commissòs mediò canit aggere lùdòs.

Prima parès ineunt gravibus certàmينا rêmis
 Quàtuor ex omni dèlectæ classe carinæ. 115
 Velòcem Mnestheus agit àcri rêmige Pristin,
 Mox Italus Mnestheus, genus à quò nòmne Memmî,
 Ingentemque Gyàs ingenti mòle Chimæram,
 Urbis opus, triplici pùbès quam Dardana versù
 Impellunt, ternò consurgunt ordine rêmì; 120
 Sergestusque, domus tenet à quò Sergia nòmen,
 Centaurò invehitur magnà, Scyllàque Cloanthus
 Cæruleà, genus unde tibi, Rómâne Cluenti.

The course, the swiftness of the ships, the various chances of the race, the hard won victory of Cloanthus.

Est procul in pelagò saxum spūmantia contrā
 Litora, quod tumidis submersum tunditur òhm 125
 Fluctibus hiberni condunt ubi sidera Còri;
 Tranquillò silet immotàque attollitur undā
 Campus et apricis statio grātissima mergis.
 Hic viridem Ænēas frondenti ex ilice mētā
 Constituit signum nautis pater, unde reverti 130
 Scirent et longòs ubi circumflectere cursùs.
 Tum loca sorte legunt ipsique in puppibus aurò
 Ductòrès longè effulgent ostròque decòri;
 Cètera pòpuleā velàtur fronde iuventùs
 Nudatòsque umeròs oleò perfusa nitescit. 135
 Considunt transtris, intentaque bràchia rēmis;
 Intenti exspectant signum, exultantiaque haurit
 Corda pavor pulsans laudumque arrecta cupido.
 Inde ubi clàra dedit sonitum tuba, finibus omnès,
 Haud mora, pròsiluere suis; ferit æthèra clàmor 140
 Nauticus, adductis spūmant frēta versa lacertis.
 Infidunt pariter sulcòs, tòtumque dehiscit
 Convulsum rēmis rostrisque tridentibus æquor.
 Nòn tam præcipitès biugò certàmine campum
 Corripuere ruuntque effusi carcere currùs, 145
 Nec sic immissis aurigæ undantia lòra
 Concussere iugis prònique in verbera pendent.
 Tum plausù fremitùque virùm studiisque faventum
 Consonat omne nemus, vòcemque inclūsa volūtant
 Litora, pulsāti collès clàmòre resultant. 150
 Effugit ante aliòs primisque èlabitur undis
 Turbam inter fremitumque Gyàs; quem deinde Cloanthus
 Consequitur, melior rēmis, sed pondere pinus
 Tarda tenet. Post hòs æquò discrimine Pristis.
 Centaurusque locum tendunt superare priòrem; 155

Et nunc Pristis habet, nunc victam præterit ingens
 Centaurus, nunc unâ ambæ iunctisque feruntur
 Frontibus et longâ sulcant vada salsa carinâ.
 Jamque propinquâbant scopulò mêtamque tenébant
 Quum princeps mediòque Gyàs in gurgite victor 160
 Rectòrem nâvis compellat vòce Menœtèn:
 ‘Quò tantum mihi dexter abis? hùc dirige gressum;
 Litus amâ et lævâs stringat sine palmula cautès;
 Altum alii teneant.’ Dixit; sed cæca Menœtès
 Saxa timens pròram pelagi détortuet ad undâs. 165
 ‘Quò diversus abis?’ iterum ‘pete saxa, Menœtè!’
 Cum clâmòre Gyàs revocâbat, et ecce Cloanthum
 Respicit instantem tergò et propiòra tenentem.
 Ille inter nâvemque Gyæ scopulòsque sonantès
 Râdit iter lævum interior, subitòque priòrem 170
 Præterit et mêtis tenet æquora tûta relictis.
 Tum vèro exarsit iuveni dolor ossibus ingens,
 Nec lacrimis caruère genæ, segnemque Menœtèn,
 Oblitus decorisque sui sociûmque salutis,
 In mare præcipitem puppi déturbat ab altâ; 175
 Ipse gubernâclò rector subit, ipse magister
 Hortâturque viròs clâvumque ad litora torquet.
 At gravis ut fundò vix tandem redditus imò est
 Iam senior madidâque fluens in veste, Menœtès,
 Summa petit scopuli siccâque in rûpe resêdit: 180
 Illum et lâbentem Teucri et risère natantem,
 Et salsòs rident revomentem pectore fluctûs.
 Hic læta extrêmis spès est accensa duòbus
 Sergestò Mnestheique, Gyân superâre morantem.
 Sergestus capit ante locum scopulòque propinquat, 185
 Nec totâ tamen ille prior præeunte carinâ;
 Parte prior, partem rostrò premit æmula Pristis.
 At mediâ sociòs incédens nâve per ipsòs
 Hortâtur Mnestheus: ‘nunc, nunc insurgite rêmis,

Hectorei socii, Trôïæ quôs sorte suprêmâ
 190
 Dèlègi comitès; nunc illàs pròmite virès,
 Nunc animôs, quibus in Gætûlis Syrtibus ùsi,
 Ìoniôque mari, Maleæque sequâcibus undis.
 Nòn iam prima peto Mnestheus, neque vincere certo;
 (Quanquam ô! sed superent quibus hoc, Neptûne, dedisti), 195
 Extrêmôs pudeat rediisse: hoc vincite, civès,
 Et prohibète nefàs." Olli certâmîne summò
 Pròcumbunt: vastis tremît ictibus *area* puppis,
 Subtrahiturque solum, tum creber anhelitus artûs
 Àridaque òra quatit, sudor fluit undique rivis. 200
 Attulit ipse viris optatum câsus honorem.
 Namque furens animi dum pròram ad saxa suburget
 Interior spatiòque subit Sergestus iniquò,
 Infèlix saxis in pròcurrentibus hæsit.
 Concussæ cautès et acutò in mûrice rêmi 205
 Obnixi crepuère illisaque pròra pependit.
 Consurgunt nautæ et magnò clâmøre morantur
 Ferrâtâsque trudès et acutâ cuspide contòs
 Expediunt fractòsque legunt in gurgite rêmôs.
 At lætus Mnestheus successûque àcrior ipsò 210
 Agmine rêmòrum celeri ventisque vocâtis,
 Pròna petit maria et pelagò decurrit apertò.
 Quâlis spèluncâ subitò commòta columba,
 Cui domus et dulcès latebròsò in pûmice nidi,
 Fertur in arva volans plausumque exterrita pennis 215
 Dat tectò ingentem, mox àere lapsa quètò
 Râdit iter liquidum celerès neque commovet àlâs:
 Sic Mnestheus, sic ipsa fugâ secat ultima Pristis
 Æquora, sic illam fert impetus ipse volantem.
 Et primum in scopulò luctantem dèserit altò 220
 Sergestum brevibusque vadis frustrâque vocantem
 Auxilia et fractis discentem currere rêmis.
 Inde Gyân ipsamque ingenti môle Chimæram

Consequitur; cédit, quoniam spoliata magistrò est:
 Sòlus iamque ipsò superest in fine Cloanthus: 225
 Quem petit et summis adnexus viribus urget.
 Tum vèro ingeminat clàmor cunctique sequentem
 Instigant studiis, resonatque fragoribus æthèr.
 Hi proprium decus et partum indignantur honòrem,
 Nî teneant, vitamque volunt prò laude pacisci; 230
 Hòs successus alit: possunt, quia posse videntur.
 Et fors æquâtis cèpissent præmia rostris,
 Nî palmàs pontò tendens utrâsque Cloanthus
 Fûdissetque precès divòsque in vòta vocâsset:
 'Dî, quibus imperium est pelagi, quòrum æquora curro, 235
 Vòbis lætus ego hòc candentem in litore taurum
 Constituam ante àràs vòti reus, extaque salsòs
 Porriciam in fluctùs et vina liquentia fundam.'
 Dixit, eumque imis sub fluctibus audit omnis
 Nèreidum Phorèique chorus, Panopèaque virgo; 240
 Et pater ipse manù magnà Portûnus euntem
 Impulit: illa Notò citius volucrique sagittâ
 Ad terram fugit, et portù sè condidit altò.

Æneas gives prizes to the captains of each ship.

Tum satus Anchisà cunctis ex mòre vocâtis
 Victòrem magnâ præcònis vòce Cloanthum 245
 Declàrat viridique advèlat tempora laurò;
 Mùneraque in nàvès ternòs optàre iuvencòs,
 Vinaque et argenti magnum dat ferre talentum.
 Ipsis præcipuòs ductòribus addit honòres:
 Victòri chlamydem auràtam, quam plùrìma circum 250
 Purpura Mæandrò duplici Melibœa cucurrit,
 Intextusque puer frondòsà règius Îdâ
 Vèlocès iaculò cervòs cursùque fatigat
 Àcer, anhèlanti similis, quem præpes ab Îdâ
 Sublimem pedibus rapuit Jovis armiger uncis: 255

Longævi palmās nèquicquam ad sidera tendunt
 Custodēs, sævitque canum latrātus in aurās.
 At qui deinde locum tenuit virtūte secundum,
 Lēvibus huic hāmis consertam aurōque trlicem
 Lōricam, quam Dēmoleō detraxerat ipse 260
 Victor apud rapidum Simoenta sub Îlō altō,
 Dōnat habère, virō decus et tūtāmen in armis.
 Vix illam famuli Phēgeus Sagarisque ferēbant
 Multiplicem, conixi umeris; indūts at ôlm
 Dēmoleus cursū pālantēs Trōas agēbat. 265
 Tertia dōna facit geminōs ex ære lebētas,
 Cymbiaque argentō perfecta atque aspera signis.
 Jamque adeo dōnāti omnēs opibusque superbi,
 Pūniceis ibant evincti tempora tæniis,
 Quum sævō è scopulō multā vix arte revulsus, 270
 Âmissis rēmis atque ordine débilis únō,
 Irrisam sine honóre ratem Sergestus agēbat.
 Quālis sæpe viæ déprensus in aggere serpens,
 Ærea quem obliquum rota transut aut gravis ictū
 Sēmnecece liquit saxō lacerumque viātor; 275
 Nèquicquam longós fugiens dat corpore tortūs,
 Parte ferox ardensque oculis et sibila colla
 Arduus attollens; pars vulnere clauda retentat
 Nexantem nōdis sēque in sua membra plicantem;
 Tāli rēmigiō nāvis sē tarda movēbat; 280
 Vēla facit tamen et vēlis subit ostia plēnis.
 Sergestum Ænēās prōmissō mūnere dōnat,
 Servātam ob nāvem lætus sociōsque reductōs:
 Olli serva datur operum haud ignāra Minervæ,
 Cressa genus Pholoë, geminique sub ūbere nāti. 285

The foot race. The mutual affection of Nisus and Euryalus.
 Nisus loses the race himself, but wins it for his friend.
 Æneas is again generous beyond his promises.

Hōc pius Ænēās missō certāmine tendit
 Grāmineum in campum, quem collibus undique curvis

Cingebant silvæ, mediâque in valle theâtri
 Circus erat; quò sè multis cum millibus hêròs
 Consessû medium tulit, exstructoque resêdit. 290
 Hic, qui forte velint rapidò contendere cursû,
 Invitat pretiis animòs, et præmia pònit.
 Undique conveniunt Teuceri mixtique Sicâni,
 Nisus et Euryalus primi:
 Euryalus formâ insignis viridique iuventâ, 295
 Nisus amòre piò pueri; quòs deinde secûtus
 Règius ègregiâ Priami dè stirpe Diôrès;
 Hunc Salus simul et Patròn, quòrum alter Acarnân,
 Alter ab Arcadiò Tegeææ sanguine gentis:
 Tum duo Trinacrii iuvenès, Helymus Panopèsque, 300
 Assuèti silvis, comitès seniòris Acestæ;
 Multi prætereà, quòs fâma obscura recondit.
 Ænéas quibus in mediis sic deinde locûtus:
 ‘Accipite hæc animis lætâsque advertite mentès:
 Nêmo ex hoc numerò mihi nòn donâtus abibit. 305
 Gnòsia bina dabo levâtò lûcida ferrò.
 Spicula cælâtamque argentò ferre bipennem;
 Omnibus hic erit ûnus honòs. Très præmia primi
 Accipient flâvâque caput nectentur olivâ.
 Primus equum phaleris insignem victor habêto; 310
 Alter Amazoniam pharetram, plênâque sagittis
 Thrèiciis, lâto quam circumplectitur aurò
 Balteus et tereti subnectit fibula gemmâ;
 Tertius Argolicâ hæc galeâ contentus abito.’
 Hæc ubi dicta, locum capiunt signòque repente 315
 Corripiunt spatia auditò limenque relinquunt,
 Effûsi nimbò similès: simul ultima signant.
 Primus abit longèque ante omnia corpora Nisus
 Êmicat et ventis et fulminis ócior âlis;
 Proximus huic, longò sed proximus intervallò, 320
 Insequitur Salus; spatiò post deinde relictò

Tertius Euryalus;
 Euryalumque Helymus sequitur; quò demde sub ipso
 Ecce volat calcemque terit iam calce Diòrès,
 Incumbens umerò; spatia et si plura supersint, 325
 Transeat èlapsus prior ambiguumve relinquat.
 Jamque fere spatiò extrèmò fessique sub ipsum
 Finem adventabant, lèvi quum sanguine Nisus
 Làbitur infèlix, cæsis ut forte iuvençis
 Fûsus humum viridèsque super madefècerat herbàs. 330
 Hic iuvenis iam victor ovans vestigia pressò
 Haud tenuit titubàta solò, sed prònus in ipso
 Concidit immundòque fimò sacroque cruòre.
 Nòn tamen Euryali, nòn ille oblitus amòrum:
 Nam sèsè opposuit Saliò per lùbrica surgens, 335
 Ille autem spissà iacuit revolùtus harènà:
 Èmicat Euryalus et múnere victor amici
 Prima tenet, plausùque volat fremitùque secundò.
 Post Helymus subit et nunc tertia palma Diòrès.
 Hic tòtum caveæ consèssum ingentis et òra 340
 Prima patrum magnis Salius clàmòribus implet,
 Èreptumque dolò reddi sibi poscit honòrem.
 Tùtâtur favor Euryalum, lacrimæque decòræ,
 Gràtior et pulchrò veniens in corpore virtùs;
 Adiuvat et magnà pròclàmat vòce Diòrès, 345
 Qui subit palmæ frustràque ad præmia vènit
 Ultima, si primi Saliò reddentur honòrès.
 Tum pater Ænéas, 'Vestra,' inquit, 'múnera vòbis
 Certa manent, pueri, et palmam movet ordine nemo;
 Mè liceat càsus miseràri insontis amici.' 350
 Sic fátus tergum Gætùli immàne leònis
 Dat Saliò, villis oneròsum atque unguibus aureis.
 Hic Nisus, 'si tanta,' inquit, 'sunt præmia victis,
 Et tè lapsòrum miseret, quæ múnera Nisò
 Digna dabis? primam merui qui laude corònam, 355



THE FOOTRACE

Nî mē, quæ Salum, fortūna mimica tulisset;
 Et simul his dictis faciem ostentābat et ūdō
 Turpia membra fimō. Risit pater optimus olli,
 Et clypeum efferri iussit, Didymæonis artē,
 Neptūni sacrō Danais dē poste refixum; 360
 Hōc iuvenem egregium præstanti mūnere dōnat.

The third contest, the boxing match. Dares plays the brag-
 gart. Entellus though old in years, encouraged by
 Acestes, takes up the challenge.

Post, ubi confecti cursūs et dōna perēgit:
 ‘Nunc, si cui virtūs animusque in pectore præsens,
 Adsit et ēvinctis attollat brāchia palmis.’
 Sic ait, et geminum pugnæ prōpōnit honōrem, 365
 Victōri velātum aurō vittisque iuencum,
 Ensem atque insignem galeam sōlācia victō.
 Nec mora; continuō vastis cum viribus effert
 Ōra Darēs magnōque virūm sē murmure tollit,
 Sōlus qui Paridem solitus contendere contrā, 370
 Idemque ad tumulum quō maximus occubat Hector,
 Victōrem Būtēn immāni corpore, qui sē
 Bebryciā veniens Amyci dē gente ferēbat,
 Perculit et fulvā moribundum extendit harēnā.
 Tālis prima Darēs caput altum in prœlia tollit 375
 Ostenditque umerōs lātōs alteraque iactat
 Brāchia prōtendens et verberat ictibus aurās.
 Quæritur huic alius; nec quisquam ex agmine tantō
 Audet adire virum manibusque inducere cæstūs.
 Ergo alacris cunctōsque putans excēdere palmā 380
 Ænēæ stetit ante pedēs, nec plūra morātus
 Tum lævā taurum cornū tenet atque ita fātur:
 ‘Nāte deā, si nēmo audet sē credere pugnæ,
 Quæ finis standi? quō mē decet usque tenēri?
 Ducere dōna iubē.’ Cuncti simul ōre fremēbant 385
 Dardanidæ reddique virō prōmissa iubēbant.

Hic gravis Entellum dictis castigat Acestès,
 Proximus ut viridante torò consèderat herbæ:
 'Entelle, hèròum quondam fortissime frustrâ,
 Tantane tam patiens nullò certâmine tolli 390
 Dóna sínès? Ubi nunc nòbis deus ille (magister
 Nèquequam memorâtus) Eryx? ubi fâma per omnem
 Trinacriam et spolia illa tuis pendentia tectis?'
 Ille sub hæc: 'nòn laudis amor, nec glòria cessit
 Pulsa metû; sed enim gelidus tardante senectâ 395
 Sanguis hebet frigentque effètæ in corpore virès.
 Si mihî, quæ quondam fuerat, quâque improbus iste
 Exsultat fidens, si nunc foret illa iuventâs,
 Haud equidem pretiò inductus pulchròque iuencò
 Vénissem, nec dóna moror.' Sic deinde locûtus 400
 In medium geminòs immâni pondere cæstûs
 Pròiecit, quibus âcer Eryx in prælia suëtus
 Ferre manum dūròque intendere brâchia tergò.
 Obstipuère animi: tantòrum ingentia septem
 Terga boum plumbò insutò ferròque rigèbant. 405
 Ante omnès stupet ipse Darès, longèque recûsat;
 Magnanimusque Anchisiadès et pondus et ipsa
 Húc illúc vinclòrum immensa volùmina versat.
 Tum senior tálès referèbat pectore vòcès:
 'Quid, si quis cæstûs ipsius et Herculis arma 410
 Vidisset, tristemque hòc ipsò in litore pugnam?
 Hæc germânus Eryx quondam tuus arma gerèbat
 (Sanguine cernis adhúc sparsòque infecta cerebrò),
 His magnum Alciden contrâ stetit, his ego suëtus
 Dum melior virès sanguis dabat, æmula necdum 415
 Temporibus geminis cànèbat sparsa senectûs.
 Sed si nostra Darès hæc Tróius arma recûsat
 Idque piò sedet Ænèæ, probat auctor Acestès,
 Æquémus pugnâs. Erycis tibi terga remitto
 (Solve metûs), et tú Tróianòs exue cæstûs. 420

Hæc fātus duplicem ex umeris dēiēcit amictum,
 Et magnōs membrōrum artūs, magna ossa lacertōsque
 Exiit atque ingens mediā consistit harēnā.
 Tum satus Anchisā cæstūs pater extulit æquōs,
 Et paribus palmās ambōrum innexuit armis. 425

The combat. Entellus proves victorious. Æneas gives prizes
 to both the boxers.

Constitit in digitōs extemplō arrectus uterque
 Brāchiaque ad superās interritus extulit aurās.
 Abduxere retro longē capita ardua ab ictū;
 Immiscentque manūs manibus pūgnamque lacesunt,
 Ille pedum melior mōtū frētusque iuventā, 430
 Hic membris et mōle valens; sed tarda trementi
 Genua labant, vastōs quatit æger anhelitus artūs.
 Multa viri nēquicquam inter sē vulnera iactant,
 Multa cavō lateri ingeminant et pectore vastōs
 Dant sonitūs; erratque aurēs et tempora circum 435
 Crēbra manus, durō crepitant sub vulnere mālæ.
 Stat gravis Entellus nisūque immōtus eodem,
 Corpore tēla modo atque oculis vigilantibus exit.
 Ille, velut celsam oppugnat qui mōlibus urbem,
 Aut montāna sedet circum castella sub armis, 440
 Nunc hōs, nunc illōs aditūs, omnemque pererrat
 Arte locum et variis assultibus irritus urget.
 Ostendit dextram insurgens Entellus et altē
 Extulit: ille ictum venientem à vertice vèlox
 Prævidit celerique èlapsus corpore cessit; 445
 Entellus virīs in ventum effūdīt et ultrō
 Ipse gravis graviterque ad terram pondere vastō
 Concidit, ut quondam cava concidit aut Erymanthō,
 Aut Idā in magnā rādicibus èruta pinus.
 Consurgunt studiis Teuceri et Trinacria pūbēs; 450
 It clāmor cælō primusque accurrit Acestēs

Æquævumque ab humo miserans attollit amicum.
 At nōn tardātus cāsū neque territus hērōs
 Åcrior ad pugnam redit ac vim suscitāt irā;
 Tum pudor incendit virēs et conscia virtūs, 455
 Præcipitemque Darēn ardens agit æquore tōtō
 Nunc dextrā ingeminans ictūs, nunc ille sinistrā;
 Nec mora, nec requiēs: quam multā grandine nimbi
 Culminibus crepitant, sic densis ictibus hērōs
 Crēber utrāque manū pulsāt versatque Darēta. 460
 Tum pater Ænēās prōcēdere longius irās
 Et sævire animis Entellum haud passus acerbis,
 Sed finem imposuit pugnæ fessumque Darēta
 Èripuit mulcens dictis ac tāha fātur:
 ‘Infēlix, quæ tanta animum dēmentia cēpit? 465
 Nōn virēs aliās conversaquē nūmina sentis?
 Cēde deō.’ Dixitque et prœlia vōce dirēmit.
 Ast illum fidi æquālēs genua ægra trahentem
 Jactantemque utrōque caput, crassumque cruōrem
 Ōre ēiectantem mixtōsque in sanguine dentēs 470
 Dūcunt ad nāvēs; galeamque ensemque vocāti
 Accipiunt, palmam Entellō taurumque relinquunt.
 Hic victor superans animis taurōque superbus,
 ‘Nāte deā, vōsque hęc,’ inquit, ‘cognoscite, Teucri,
 Et mihi quæ fuerint iuvenili in corpore virēs 475
 Et quā servētis revocatū a morte Darēta.’
 Dixit, et adversi contrā stetit ōra iuvenci
 Qui dōnum adstābat pugnæ, dūrōsque reductā
 Librāvīt dextrā media inter cornua cæstūs
 Arduus, effractōque illisit in ossa cerebrō: 480
 Sternitur exanimisque tremens prōcumbit humi bōs.
 Ille super tālēs effundit pectore vōcēs:
 ‘Hanc tibi, Eryx, meliōrem animā prō morte Darētis
 Persolvo; hic victor cæstūs artemque repōno.’



DARES AND ENTELLUS

The fourth contest, the trial of archery. A dove is fastened to a high mast. The first archer hits the mast, the second cleaves the string, the third shoots the bird when free in the air. The arrow of Acestes catches fire in the sky, an omen of future events.

Prôtinus Ænéas celeri certâre sagittâ	485
Invitat qui forte velint et præmia dicit,	
Ingentique manû mälum dè nâve Seresti	
Ërigit et volucrem trâiectò in fûne columbam	
Quò tendant ferrum, mälò suspendit ab altò.	
Convènere viri dêlectamque ærea sortem	490
Accèpit galea; et primus clâmöre secundò	
Hyrtacidæ ante omnes exit locus Hippocoontis;	
Quem modo nâvâli Mnestheus certâmine victor	
Consequitur, viridi Mnestheus èvinctus olivâ.	
Tertius Eurytiôn, tuus, ò clârissime, frâter,	495
Pandare, qui quondam iussus confundere fœdus	
In mediôs tælum torsisti primus Achivòs.	
Extrémus galeâque imâ subsédit Acestès,	
Ausus et ipse manû iuvenum tentâre labòrem.	
Tum validis flexòs incurvant viribus arcùs	500
Prò sè quisque viri, et dêpròmunt tèla pharetris,	
Primaque per cælum nervò stridente sagitta	
Hyrtacidæ iuvenis volucrès diverberat auràs,	
Et venit adversique infigitur arbore mâli.	
Intremuit mälus, timuitque exterrita pennis	505
Àles et ingenti sonuérunt omnia plausù.	
Post ácer Mnestheus adductò constitit arcù,	
Alta petens, pariterque oculòs tælumque tetendit;	
Ast ipsam miserandus avem contingere ferrò	
Nòn valuit; nòdòs et vincula linea rûpît,	510
Quis innexa pedem mälò pendèbat ab altò;	
Illa Notòs atque átra volans in nùbila fûgit	
Tum rapidus, iamdùdum arcù contenta parâtò	
Tèla tenens, frâterem Eurytiôn in vòta vocâvit,	
Jam vacuò lætam cælò speculâtus et âlis	515

Plaudentem nigrā figit sub nūbe columbam:
 Dēcidit exanimis vitamque reliquit in astris
 Ætheris fixamque refert dēlapsa sagittam.
 Æmissā sōlus palmā superābat Acestēs,
 Qui tamen æriās tēlum contendit in aurās, 520
 Ostentans artemque pater, arcumque sonantem.
 Hic oculis subitum obucitur magnōque futūrum
 Auguriō monstrum; docuit post exitus ingens
 Sēraque terrifici cecinērunt ōmina vātēs;
 Namque volans liquidis in nūbibus arsit harundo, 525
 Signāvitque viam flammis, tenuēsque recessit
 Consumpta in ventōs: cælō ceu sæpe refixa
 Transcurreunt crinemque volantia sidera dūcunt.
 Attonitis hæsere animis superōsque precāti
 Trinacri Teucrique viri, nec maximus ōmen 530
 Abnuat Ænēās, sed lætum amplexus Acestēn
 Mūneribus cumulat magnis ac tālia fātur:
 'Sūme pater; nam tē voluit rex magnus Olympi
 Tālibus auspiciis exsortem dūcere honōrēs.
 Ipsius Anchisæ longævi hoc mūnus habēbis, 535
 Crātēra impressum signis; quem Thrācius ōlm
 Anchisæ genitōri in magnō mūnere Cisseus
 Ferre sui dederat monumentum et pignus amoris.'
 Sic fātus cingit viridanti tempora laurō
 Et primum ante omnēs victōrem appellat Acestēn. 540
 Nec bonus Eurytiōn prælātō invidit honōri,
 Quamvis sōlus avem cælō dēicēit ab altō.
 Proximus ingreditur dōnis qui vincula rūpit,
 Extrēmus volucris qui fixit arundine mālum.

The game of Troy. Augustus loved this game. The evolutions
 of the Trojan boys are like the intricacies of the Labyrinth,
 or the gambols of dolphins. So end the games.

At pater Ænēās nōndum certāmine missō 545
 Custōdem ad sēsē comitemque impūbis Iūli

Épytidèn vocat, et fidam sic fâtur ad aurem:
 ‘Vade age, et Ascaniò, si iam puerile parâtum
 Agmen habet sêcum cursûsque instruxit equòrum,
 Dûcat avò turmàs et sêsè ostendat in armis 550
 Dic’ ait. Ipse omnem longò dècèdere circò
 Infûsum populum et campòs iubet esse patentès.
 Incèdunt pueri pariterque ante òra parentum
 Frênâtis lûcent in equis, quòs omnis euntès
 Trinacriæ mirâta fremit Trôiæque iuventûs. 555
 Omnibus in mòrem tonsâ coma pressa coronâ;
 Cornea bina ferunt præfixa hastilia ferrò;
 Pars lèvès umerò pharetràs; it pectore summò
 Flexilis obtorti per collum circulus auri.
 Trës equitum numerò turmæ ternique vagantur 560
 Ductòrès; pueri bis sèni quemque secûti
 Agmine partitò fulgent paribusque magistris.
 Ûna aciès iuvenum, ducit quam parvus ovanter
 Nòmen avi referens Priamus, tua clâra, Politè,
 Prògeniès, auctûra Italòs; quem Thrâcius albis 565
 Portat equus bicolor maculis, vestigia primi
 Alba pedis, frontemque ostentans arduus albam.
 Alter Atys, genus unde Atii duxère Latini,
 Parvus Atys pueròque puer dilectus Iulò.
 Extrémus formâque ante omnès pulcher Iûlus 570
 Sidoniò est invectus equò, quem candida Dido
 Esse sui dederat monimentum et pignus amòris.
 Cètera Trinacriis pùbès seniòris Acestæ
 Fertur equis.
 Excipiunt plausû pavidòs gaudentque tuentès 575
 Dardanidæ, veterumque agnoscunt òra parentum.
 Postquam omnem læti consessum oculòsque suòrum
 Lustrâvere in equis, signum clâmòre parâtis
 Épytidès longè dedit insonuitque flagellò.
 Olli discurrère parès, atque agmine terni 580

Diductis solvère choris, rursusque vocāti
 Convertère viās infestaque tēla tulere
 Inde aliōs ineunt cursūs aliōsque recursūs,
 Adversi spatii; alternōsque orbibus orbēs
 Impediunt pugnæque cient simulācra sub armis; 585
 Et nunc terga fugā nūdant, nunc spicula vertunt
 Infensi; factā pariter nunc pāce feruntur.
 Ut quondam Crētā fertur Labyrinthus in altā
 Parietibus textum cæcis iter ancipitemque
 Mille viis habuisse dolum, quā signa sequendi 590
 Falleret indēpensus et irremeābilis error:
 Haud aliō Teucrūm nāti vestigia cursū
 Impediunt texuntque fugās et proelia lūdō,
 Delphinum similēs, qui per maria umīda nandō
 Carpathium Libycumque secant [lūduntque per undās]. 595
 Hunc mōrem cursūs, atque hæc certāmina primus
 Ascanius, Longam mūris quum cingeret Albam,
 Rettulit et priscōs docuit celebrāre Latinōs,
 Quō puer ipse modō, sēcum quō Trōia pūbēs;
 Albāni docuere suōs; hinc maxima porro 600
 Accēpit Rōma et patrium servāvit honōrem;
 Trōiaque nunc pueri, Trōiānum dicitur agmen.
 Hāc celebrāta tenus sanctō certāmina patri.

But sorrow follows mirth. Juno sends down Iris, who, taking
 a human form, fills the Trojan matrons with a weariness
 of their endless voyagings. They set fire to the ships.
 Æneas hastens to the shore. In answer to the prayer
 which he offers in his extremity, Jove sends rain. The
 fleet is saved.

Hinc primum fortūna fidem mutāta novāvit.
 Dum variis tumultō referunt sōllemnia lūdis, 605
 Irim dē cælō misit Sātūrnīa Jūno,
 Iliacam ad classem ventōsque aspirat eunti,
 Multa movens necdum antiquum saturāta dolōrem.
 Illa viam celerans per mille colōribus arcum,

Nulli visa citò decurrit tràmite virgo. 610
 Conspicit ingentem concursum et litora lustrat
 Désertòsque videt portùs, classemque relictam.
 At procul in solà secrètæ Tròades actà
 Àmissum Anchisèn flébant, cunctæque profundum
 Pontum aspectábant flentès. Heu tot vada fessis 615
 Et tantum superesse maris, vox omnibus ùna.
 Urbem òrant, tædet pelagi perferre labòrem
 Ergo inter mediàs sèsè haud ignàra nocendi
 Coniicit et faciemque deæ vestemque repònit:
 Fít Beroè, Ismarii coniunx longæva Dorycli, 620
 Cui genus et quondam nòmen nàtique fuissent,
 Àc sic Dardanidùm mediam sè mâttribus infert:
 ‘Ò miseræ, quàs nòn manus,’ inquit, ‘Achàica bellò
 Traxerit ad létum patriæ sub mœnibus! ò gens
 Infèlix, cui tè exitiò Fortùna reservat? 625
 Septima post Tròiæ excidium iam vertitur æstàs,
 Quum freta, quum terràs omnès, tot inhospita saxa
 Sideraque èmensæ ferimur, dum per mare magnum
 Ìtaliàm sequimur fugientem et volvimur undis.
 Hic Erycis finès fràterni atque hospes Acestès: 630
 Quid prohibet mūròs iacere, et dare civibus urbem?
 Ò patria et rapti nèquicquam ex hoste Penàtès,
 Nullane iam Tròiæ dicentur mœnia? nusquam
 Hectoreòs amnès Xanthum et Simoenta vidèbo?
 Quin agite et mècum infaustàs exirate puppès. 635
 Nam mihi Cassandræ per somnum vâtis imàgo
 Ardentès dare visa facès: “hic quærite Tròiam;
 Hic domus est,” inquit, “vòbis.” Jàm tempus agi rès,
 Nec tantis mora pròdigis: èn quàtuor àræ
 Neptùnò; deus ipse facès animumque ministrat.’ 640
 Hæc memorans prima infensum vi corripit ignem
 Sublâtâque procul dextrâ cònixa coruscat,
 Et iacit. Arrectæ mentès stupefactaque corda

Ìliadum. Hic ùna è multis, quæ maxīma nātū;
 Pyrgò, tot Priami nātōrum rēgia nūtrix: 645
 'Nōn Beroè vōbis, nōn hæc Rhœtēia, mātēs,
 Est Dorycli conunx; divini signa decōris,
 Ardentēsque notāte oculōs; qui spiritus illi,
 Qui vultūs vōcisque sonus, vel gressus eunti.
 Ipsa egomet dūdum Beroēn digressa reliqui 650
 Ægram, indignantem tāli quod sōla careret
 Mūnere, nec meritōs Anchisæ inferret honōrēs.
 Hæc effāta.
 At mātēs primò ancipitēs oculisque malignis
 Ambiguæ spectāre ratēs miserum inter amōrem 655
 Præsentis terræ fātisque vocantia regna,
 Quum dea sè paribus per cælum sustulit ālis,
 Ingentemque fugā secuit sub nūbibus arcum.
 Tum vērò attonitæ monstris actæque furōre
 Conclāmant, rapiuntque focis penetrālibus ignem 660
 (Pars spoliānt ārās), frondem ac virgulta facēsque
 Conciunt, furit immissis Vulcānus habēnis
 Transtra per et rēmōs et pictās abiete puppēs.
 Nuntius Anchisæ ad tumultum cuneōsque theātri
 Incensās perfert nāvēs Eumēlus, et ipsi 665
 Respiciunt ātram in nimbō volitāre favillam.
 Primus et Ascanius, cursus ut lætus equestrēs
 Ducēbat, sic ācer equō turbāta petivit
 Castra, nec exanimēs possunt retinēre magistri
 'Quis furor iste novus? quò nunc, quò tenditis,' inquit, 670
 'Heu miseræ civēs? nōn hostem inimicaque castra
 Argivūm, vestrās spēs ūritis. Ën ego vester
 Ascanius.' Galeam ante pedēs prōiēcit inānem
 Quā ludō indūtus belli simulācra ciēbat.
 Accelerat simul Ænēās, simul agmina Teucrūm. 675
 Ast illæ diversa metū per litora passim
 Diffugiunt, silvāsque et sicubi concava furtim

Saxa petunt. Piget incepti lūcisque, suōsque
Mūtātæ agnoscunt excussaue pectore Jūno est;
Sed nōn idcirco flammæ atque incendia virēs 680
Indomitās posuere; ūdō sub rōbre vivit
Stuppa vomens tardum fūmum, lentusque carinās
Est vapor et tōtō dēscendit corpore pestis,
Nec virēs hērōum infūsaue flūmina prōsunt.

Tum pius Ænēās ūmeris abscondere vestem, 685
Auxiliōque vocāre deōs, et tendere palmās:
'Jūppiter omnipotens, si nōndum exōsus ad ūnum
Trōiānōs, si quid pietās antiqua labōres
Respicit hūmānōs, dā flammam evādere classi
Nunc, pater, et tenuēs Teucrūm rēs ēripe lētō; 690
Vel tū, quod superest, infestō fulmine mortī,
Si mereor, dēmitte, tuāque hic obrue dextrā.²
Vix hæc ediderat, quum effūsis imbribus ātra
Tempestās sine mōre furit tonitrūque tremiscunt
Ardua terrārum, et campi; ruit æthere tōtō 695
Turbidus imber aquā densisque nigerrimus Austris,
Implenturque super puppēs, sēmiusta madescunt
Rōbora, restinctus dōnec vapor omnis, et omnēs,
Quātuor āmissis servātæ ā peste carinæ.

At pater Ænēās cāsū concussus acerbō 700
Nunc hūc ingentēs nunc illūc pectore cūrās
Mūtābat versans, Siculisne resideret arvis
Oblitus fātōrum, Italāsne capesseret ōrās.

Nautēs counsels Æneas to leave the old and faint-hearted in
Sicily

Tum senior Nautēs, ūnum Tritōnia Pallas 705
Quem docuit multāque insignem reddidit arte,
(Hæc responsa dabat, vel quæ portenderet ira
Magna deūm vel quæ fātōrum posceret ordo)—
Isque his Ænēan solātus vōcibus inquit:

'Nâte deâ, quò fâta trahunt retrahuntque sequâmur;
 Quicquid erit, superanda omnis fortûna ferendò est. 710
 Est tibi Dardanius divinæ stirpis Acestès;
 Hunc cape consiliis socium et coniunge volentem:
 Huic tråde àmissis superant qui nāvibus, et quòs
 Pertæsum magni incepti rerumque tuarum est;
 Longævòsque senès ac fessàs æquore matrès 715
 Et quicquid tecum invalidum metuensque pericli est,
 Dêlge, et his habeant terris, sine, moenia fessi;
 Urbem appellâbunt permissò nòmne Acestam.'

Tâlibus incensus dictis seniôris amici,
 Tum vèro in cûrâs animum didûcitur omnès. 720

The spirit of his father appears in a vision of the night, and
 gives the same advice, and further tells him to come and
 see him in Elysium.

Et Nox âtra polum bigis subvecta tenêbat:
 Visa dehinc cælò faciès dêlapsa parentis
 Anchisæ, subitò tâlès effundere vòcès:
 'Nâte, mihî vitâ quondam, dum vita manêbat,
 Càre magis, nâte Îliacis exercite fâtis, 725
 Imperiò Jovis hûc venio, qui classibus ignem
 Dêpult, et cælò tandem miserâtus ab altò est:
 Consiliis parè, quæ nunc pulcherrima Nautès
 Dat senior; lectòs iuvenès, fortissima corda,
 Défer in Îtaham. Gens dûra atque aspera cultû 730
 Dèbellanda tibi Latîo est. Ditis tamen ante
 Infernâs accède domòs, et Avena per alta
 Congressûs pete, nâte, meòs; nòn mē impia namque
 Tartara habent, tristès umbræ, sed amœna piòrum
 Conciha Êlysiumque colò. Hûc casta Sibylla 735
 Nigrârûm multò pecudum tē sanguine dūcet.
 Tum genus omne tuum et quæ dentur moenia discēs.
 Jamque valè; torquet mediòs nox ùmida cursûs
 Et mē sævus equis Oriens afflâvit anhelis.'

Dixerat et tenuès fugit ceu fūmus in aurās. 740

Ænéās ‘quò deinde ruis? quò pròripis?’ inquit,
‘Quem fugis? aut quis tè nostris complexibus arcet?’

Hæc memorans cinerem et sôpitòs suscitât ignès,
Pergameumque Larem et cånæ penetrália Vestæ
Farre piò et plènâ supplex venerâtur acerrâ. 745

Exemplò sociòs primumque arcessit Acestèn,
Et Jovis imperium et càri præcepta parentis
Èdocet et quæ nunc animò sententiâ constet.
Haud mora consiliis, nec iussa recusat Acestès.

Sergesta is founded; a temple to Venus is built on Eryx.

Transcribunt urbi mâtres, populumque volentem 750
Dèponunt, animòs nil magnæ laudis egentès.

Ipsi transtra novant flammisque ambèsa repònunt
Ròbora nàvigis, aptant rêmòsque rudentèsque,
Exigui numerò, sed bellò vivida virtūs.

Intereâ Ænéås urbem dèsignat aràtrò, 755

Sortiturque domòs; hoc Ìlum, et hæc loca Tròiæ
Esse iubet. Gaudet regnò Tròiānus Acestès,
Indicitque forum et patribus dat iūra vocâtis.

Tum vicina astris Erycinò in vertice sèdès
Fundâtur Veneri Ìdaliæ, tumulòque sacerdos 760
Àc lûcus lâtè sacer additur Anchisèò.

Jamque diès epulâta novem gens omnis, et àris
Factus honòs: placidi strâvèrunt æquora venti
Crèber et aspirans rursus vocat Auster in altum.
Exoritur prócurva ingens per litora flētus; 765
Complexi inter sè noctemque diemque morantur.

*The feelings of the matrons are changed. They sorrow when
Æneas sets sail.*

Ipsæ iam mâtres, ipsi, quibus aspera quondam
Visa maris faciès et nòn toleràbile nòmen,
Ìre volunt omnemque fugæ perferre labòrem.

Quòs bonus Ænèàs dictis sòlatur amicis 770
 Et consanguineò lacrimans commendat Acestæ.
 Trēs Eryci vitulòs et tempestatibus agnam
 Cædere deinde iubet, solvique ex ordine funem.
 Ipse caput tonsæ foliis èvinctus olivæ
 Stans procul in pròrà pateram tenet, extaque salsòs 775
 Porricit in fluctùs ac vina liquentia fundit.
 Pròsequitur surgens à puppi ventus euntès;
 Certatim socii feriunt mare et æquora verrunt.

Venus begs Neptune to give the fleet a safe passage. Neptune promises safety to all but one. The sea is calm, and the god attended by his retinue of Tritons and Nereids.

At Venus intereà Neptūnum exercita cūris
 Alloquitur talèsque effundit pectore questūs: 780
 ‘Jūnōnis gravis ira nec exsaturabile pectus
 Cōgunt mē, Neptūne, precēs dēscendere in omnēs;
 Quam nec longa diēs pietās nec mitigat ulla,
 Nec Jovis imperiò fātisque infracta quiescit.
 Nōn mediā dē gente Phrygum exēdisse nefandis 785
 Urbem odiis satis est nec pœnam traxe per omnem
 Reliquiās Trōiæ: cinerēs atque ossa peremptæ
 Insequitur. Causās tanti sciat illa furōris.
 Ipse mihi nūper Libycis tū testis in undis,
 Quam mōlem subitò excierit: maria omnia cælò 790
 Miscuit Æoliis nèquicquam frēta procellis,
 In regnis hoc ausa tuis.
 Per scelus ecce etiā Trōiānis mātribus actis
 Exussit fœdē puppēs et classe subēgit
 Àmissā sociòs ignōtæ linquere terræ. 795
 Quod superest, oro, liceat dare tūta per undās
 Vēla tibi, liceat Laurentem attingere Thybrim,
 Si concessa peto, si dant ea mœnia Parcæ.’

Tum Sāturnius hæc domitor maris edidit alti:
 ‘Fās omne est, Cytherèa, meis tē fidere regnis, 800

Unde genus dūcis. Merui quoque; sæpe furorēs
 Compressi et rabiem tantam cælique mārisque.
 Nec minor in terris, Xanthum Simoentaque testor,
 Ænēæ mihi cūra tui. Quum Trōia Achillēs
 Exanimāta sequens impingeret agmina mūrīs, 805
 Millia multa daret lètō, gemerentque replēti
 Amnēs, nec reperire viam atque évolvere posset
 In mare sē Xanthus, Pēlidæ tunc ego forti
 Congressum Ænēān nec dīs nec viribus æquis
 Nūbe cavā rapui, cuperem quum vertere ab imō 810
 Structa meis manibus periūræ mœnia Trōiæ.
 Nunc quoque mens eadem perstat mihi; pelle timōres.
 Tūtus, quōs optās, portūs accēdet Avernī.
 Ūnus erit tantum āmissum quem gurgite quæres;
 Ūnum prō multis dabitur caput.’ 815

His ubi læta deæ permulsit pectora dictis,
 Iungit equōs aurō genitor, spūmantiaque addit
 Frēna feris manibusque omnēs effundit habēnās.
 Cæruleō per summa levis volat æquora currū.
 Subsidunt undæ tumidumque sub axe tonanti 820
 Sternitur æquor aquis, fugiunt vastō æthere nimbi.
 Tum variæ comitum faciēs; immānia cētē,
 Et senior Glauci chorus, Inōusque Palæmōn,
 Tritōnēsque citi, Phorcique exercitus omnis.
 Læva tenent Thetis et Melitē Panopēaque virgo, 825
 Nēsæē Spiōque, Thaliaque Cymodocēque.

Hic patris Ænēæ suspensam blanda vicissim
 Gaudia pertentant mentem; iubet ōcius omnēs
 Attolli mālōs, intendi brāchia vëlīs.
 Ūnā omnēs fēcere pedem pariterque sinistrōs, 830
 Nunc dextrōs solvère sinūs; unā ardua torquent
 Cornua détorquentque; ferunt sua flāmina classem.
 Princeps ante omnēs densum Palmūrus agēbat
 Agmen; ad hunc alii cursum contendere iussi.

The god of Sleep brings drowsiness over the eyes of the faithful Palinurus. He falls into the sea. Æneas turns pilot himself, sorrowing for his lost comrade.

- Jamque fere mediam cæli nox umida metam 835
 Contigerat, placida laxabant membra quiete
 Sub remis fusi per dura sedilia nautæ:
 Quum levis ætheriis delapsus Somnus ab astris
 Æra dimovit tenebrorum et dispulit umbras,
 Tè, Palinure, petens, tibi somnia tristia portans 840
 Insoniti; puppique deus consedit in alta,
 Phorbanti similis funditque has ore loquelas:
 'Iasidè Palinure, ferunt ipsa æquora classem,
 Æquatæ spirant auræ, datur hora quieti.
 Pone caput fessosque oculos furare labori; 845
 Ipse ego paulisper pro te tua munera mibo.'
 Cui vix attollens Palinurus lumina fatetur:
 'Mene salis placidi vultum fluctusque quietos
 Ignorare iubes? mene huic confidere monstrò?
 Æneân credam (quid enim?) fallacibus auris 850
 Et cælò, toties deceptus fraude sereni?',
 Talia dicta dabat, clavumque affixus et hærens
 Nusquam amittebat oculosque sub astra tenebat.
 Ecce deus ræmum Lethæo rore madentem,
 Vique soporatum Stygiâ super utraque quassat 855
 Tempora, cunctantique natantia lumina solvit.
 Vix primos mopina quies laxaverat artus,
 Et superincumbens, cum puppis parte revulsa,
 Cumque gubernaculo liquidas proiecit in undas
 Præcipitem, ac socios nequicquam sæpe vocantem; 860
 Ipse volans tenuis se sustulit ales ad auras.
- Currit iter totum non setius æquore classis,
 Promissisque patris Neptuni interrita fertur.
 Jamque adeo scopulos Sirænum advecta subibat,
 Difficiles quondam multorumque ossibus albos 865
 (Tum rauca assiduo longè sale saxa sonabant),

Quum pater àmissò fluitantem erràre magistrò
 Sensit, et ipse ratem nocturnis rexit in undis,
 Multa gemens, càsùque animum concussus amici:
 'Ò nimium cælò et pelagò confise serènò,
 Nùdus in ignòtâ, Palnùre, iacèbis harènâ.'

870

METRICAL INDEX.

261. Victor apud rapidum Simoenta sub Illo altò.
 (*Illo*—consult note on Book III, line 211.)
269. Pūniceis ibant évincti tempora tæniis.
 (*tæniis*—synizesis.)
284. Olli serva datur operum haud ignàra Minervæ.
 (*datur*—final syllable lengthened in *arsis*.)
337. Èmicat Euryalus et mūnere victor amici.
 (*Euryalus*—final syllable lengthened in *arsis*.)
352. Dat Salio villis onerosum atque unguibus aureis.
 (*aureis*—synizesis.)
- 422-3. Et magnòs membròrum artūs magna ossa lacertòsque . . .
 (*que*—synapheia.)
432. Genua labant vastòs quatit æger anhéltus artūs.
 (*Genua*.)*
521. Ostentans artemque pater arcumque sonantem.
 (*pater*—final syllable lengthened in *arsis*.)
589. Parietibus textum cæcis iter ancipitemque.
 (*parietibus*—compare II, 442.)
663. Transtra per et rēmos et pictās abiete puppēs.
 (*abiete*—compare II, 16.)
735. Concilia Èlysiumque colò. Huc casta Sibylla.
 (*colo*—final vowel not elided. Cf. l. 261.)
- 753-4. Ròbora nàvigis aptant remòsque rudentesque . . .
 (*que*—synapheia.)

* The vowel u is 'hardened'; see remark on II, 16 of this index.



VERGILI ÆNÉIDOS LIBER SEXTVS

[The grand purpose and crown of the Sixth Book—that to which all leads up—is the catalogue of future Alban and Roman worthies, the glorification of Augustus, and the coronach of young Marcellus at the close. To this end it was that he dexterously incorporated the philosophic doctrines of the *Anima Mundi* and metempsychosis with an intervening purgatorial state. In the adaptation, however, of this last doctrine to his general purpose, Virgil has not shown perfect dexterity. The Mantuan Swan could not foresee that, after more than twelve centuries from his time, when classical Latin had melted into modern Italian, there should arise, in what the Augustan age knew as a small Tuscan village on the Arno, another great poet, who, dedicating an entire epic to the three divisions of the future world, would choose the shade of Virgil for his guide through their earlier scenes, till he stood beside his long-lost Beatrice on the holy mount. Many a crown of praise has been woven for the head of Virgil: none so bright as that which he has thus received from the genius of Dante.—KENNEDY.]

Æneas lands in Italy at Cumæ and goes to consult the Sibylline oracle. Description of the sculpture on the doors of the temple of Apollo.

Sic fâtur lacrimans, classique immittit habênas
Et tandem Euboicis Cûmârum allâbitur ôris.
Obvertunt pelagò prôrâs; tum dente tenâci
Ancora fundâbat nâvès, et litora curvæ
Prætexunt puppès: iuvenum manus êmicat ardens
Litus in Hesperium; quærit pars sêmîna flammæ
Abstrûsa in vénis silicis, pars densa ferârum

5

Tecta rapit silvās inventaque flūmina monstrat.

At pius Ænéās arcēs quibus altus Apollo
Præsīdet horrendæque procul secrēta Sibyllæ, 10
Antrum immāne petit, magnam cui mentem animumque
Dēlius inspirat vātēs, aperitque futura.
Jam subeunt Triviæ lūcōs atque aurea tecta.

Dædalus, ut fāma est, fugiens Minōia regna,
Præpetibus pennis ausus sē credere cælō, 15
Insuetum per iter gelidās enāvit ad Arctōs,
Chalcidicæque levis tandem super adstitit arce.
Redditus his primum terris tibi, Phœbe, sacrāvit
Rēmīgum alārū posuitque immānia templa.
In foribus lētum Androgei; tum pendere pœnās 20
Cecropidæ iussi (miserum!) septēna quotannis
Corpora mātōrum; stat ductis sortibus urna.
Contrā elāta mari respondet Gnōsia tellūs:
Hic crudēlis amor tauri suppōstaque furtō
Pāsīphæ mixtumque genus, prōlēsque biformis 25
Minōtaurus inest, Veneris monimenta nefandæ.
Hic labor ille domūs, et inextricābilis error.
Magnum rēginæ sed enim miserātus amōrem
Dædalus ipse dolōs tecti ambāgēsque resolvit,
Cæca regens filō vestigia: tū quoque magnam 30
Partem opere in tantō, sineret dolor, Îcare habērēs.
Bis cōnātus erat cāsus effingere in aurō,
Bis patriæ cecidēre manūs. Quin prōtinus omnia
Perlegerent oculis, nī iam præmissus Achātēs
Afforet atque unā Phœbi Triviæque sacerdos, 35
Dēphobē Glauci, fātur quæ tālia rēgi:

The Sibyl bids Æneas to sacrifice, and leads him into the temple. She feels the inspiration of the god.

‘Nōn hoc ista sibi tempus spectācula poscit;
Nunc grege dē intactō septem mactāre iuvencōs

Præstiterit, totidem lectàs de mòre bidentès.’

Tàlibus affàta Ænèàn (nec sacra morantur 40

Jussa viri) Teucròs vocat alta in templa sacerdos.

Excisum Euboicæ latus ingens rupis in antrum,

Quò làti ducunt aditùs centum, ostia centum;

Unde ruunt totidem vòcès, responsa Sibyllæ.

Ventum erat ad limen, quum virgo, ‘poscere fàta 45

Tempus,’ ait, ‘deus ecce deus!’ Cui tàlia fanti

Ante forès subito nòn vultus, nòn color unus,

Nòn comptæ mansère comæ, sed pectus anhelum,

Et rabiè fera corda tument, màiorque vidèri,

Nec mortàle sonans, afflàta est nùmine quando 50

Iam propiøre dei. ‘Cessàs in vòta precèsque,

Tròs,’ ait, ‘Ænèà? cessàs? neque enim ante dehiscant

Attonitæ magna òra domùs:’ et, tàlia fàta

Conticuit. Gelidus Teucris per dūra cucurrit

Ossa tremor, funditque precès rex pectore ab imò: 55

The prayer of Æneas. The prophecy of the Sibyl.

‘Phœbe, gravès Tròiæ semper miseràte labòrès,

Dardana qui Paridis direxti tèla manùsque

Corpus in Æacidæ, magnàs obeuntia terràs

Tot maria intràvi duce tè penitusque repòstàs

Massylûm gentès, prætentaque Syrtibus arva: 60

Jam tandem Ítalix fugientès prendimus òràs,

Hac Tròiàna tenus fuerit fortùna secùta.

Vòs quoque Pergameæ iam fàs est parcere genti,

Dique deæque omnès, quibus obstitit Ílium et ingens

Glòria Dardanix. Tùque, ò sanctissima vātès, 65

Præscia ventùri, dà (nòn indèbita posco

Regna meis fàtis) Latiò considerare Teucròs,

Errantèsque deòs, agitàtaque nùmina Tròiæ.

Tum Phœbò et Triviæ solidò de marmore templum

Instituam festòsque diès de nòmne Phœbi; 70

Tè quoque magna manent regnis penetràlia nostris:
 Hic ego namque tuàs sortès arcánaque fàta
 Dicta meæ genti pònam, lectòsque sacràbo,
 Alma, viròs. Foliis tantum nè carmina mandà,
 Nè turbàta volent rapidis lùdibria ventis; 75
 Ipsa canàs, òro: finem dedit òre loquendi.

At Phœbi nondum patiens immànīs in antrò
 Bacchàtur vâtès, magnum si pectore possit
 Excussisse deum; tantò magis ille fatigat
 Òs rabidum, fera corda domans, fingitque premendò. 80
 Ostia iamque domùs patuère ingentia centum
 Sponte suà vâtisque ferunt responsa per auràs:
 ‘Ò tandem magnis pelagi dèfuncte periclis
 (Sed terrà graviòra manent), in regna Lavinî
 Dardanidæ venient (mitte hanc dè pectore cùram), 85
 Sed nòn et vénisse volent; bella, horrida bella,
 Et Thybrim multò spùmantem sanguine cerno.
 Nòn Simois tibi nec Xanthus nec Dòrica castra
 Dèfuerint; alius Latiò iam partus Achillès,
 Nàtus et ipse deà; nec Teucris addita Júnò 90
 Usquam aberit, quum tû supplex in rèbus egènīs
 Quàs gentès Italûm, aut quàs nòn òràveris urbès!
 Causa mali tanti coniunx, iterum hospita Teucris,
 Externique iterum thalami.
 Tû nè cède malis; sed contrà audentior ito, 95
 Quà tua tè fortùna smet: via prima salutis,
 Quod minimè rèris, Gràia pandètur ab urbe.’

Æneas replies, and begs for the help of the Sibyl in his errand to the shades.

Tàlibus ex adytò dictis Cùmæa Sibylla
 Horrendàs canit ambàgès antròque remùgit
 Obscùris vèra involvens: ea frèna furenti 100
 Concutit et stimulòs sub pectore vertit Apollo.

Ut primum cessit furor et rabida ora quærunt,
 Incipit Ænéas hērōs: 'nōn ulla laborum,
 Ō virgo, nova mī faciēs inopinave surgit;
 Omnia præcēpi atque animō mēcum ante perēgi. 105
 Ūnū oro: quando hic inferni iānuā rēgis
 Dicitur et tenebrōsa palūs Acheronte refūsō,
 Ire ad conspectum cārī genitōris et ora
 Contingat; doceās iter et sacra ostia pandās.
 Illum ego per flammās et mille sequentia tēla 110
 Ēripui his umeris mediōque ex hoste recēpi;
 Ille, meum comitātus iter maria omnia mēcum
 Atque omnēs pelagique minās cælique ferēbat
 Invaldus, virēs ultrā sortemque senectæ.
 Quin, ut tē supplex peterem et tua limina adirem, 115
 Idem ōrans mandāta dabat. Nātique patrisque,
 Alma, precor, miserere (potes namque omnia, nec tē
 Nēquicquam lūcis Hecatē præfēcit Avernīs),
 Si potuit mānēs arcessere coniugis Orpheus,
 Thrēiciā frētus citharā fidibusque canōris, 120
 Si frātrem Pollux alternā morte redēmit,
 Itque reditque viam toties. Quid Thēsea, magnum
 Quid memorem Alciden? et mī genus ab Iove summō.'

The Sibyl instructs Æneas to find the golden bough that will be
 his safeguard in his journey. She tells him of the death
 of one of his comrades.

Talibus ōrābat dictis arāsque tenēbat,
 Quum sic orsa loqui vātēs: 'sate sanguine dīvum, 125
 Trōs Anchisiadē, facilis dēscensus Avernō:
 Noctēs atque diēs patet ātri iānuā Ditis;
 Sed revocāre gradum superāsque évādere ad aurās,
 Hoc opus, hic labor est. Pauci, quōs æquus amāvīt
 Jūppiter, aut ardens évexit ad æthera virtūs, 130
 Dīs geniti potuere. Tenent media omnia silvæ,
 Cōcýtusque sinū lābens circumvenit ātrō.

Quod si tantus amor menti, si tanta cupido est
 Bis Stygiòs innàre lacus, bis nigra vidère
 Tartara, et insanò iuvat indulgère labòri, 135
 Accipe quæ peragenda prius. Latet arbore opàcà
 Aureus et foliis et lentò vimine ràmus,
 Jùnòni infernæ dictus sacer; hunc tegit omnis
 Lùcus et obscuris claudunt convallibus umbræ.
 Sed nòn ante datur tellùris operta subire, 140
 Auricomòs quam quis decerpserit arbore fètus.
 Hoc sibi pulchra suum ferri Pròserpina múnus
 Instituit: primò àvulsò nòn dèficit alter
 Aureus, et simili frondescit virga metallò.
 Ergo altè vestigà oculis, et rite repertum 145
 Carpe manù; namque ipse volens facilisque sequètur,
 Si tè fàta vocant; aliter nòn viribus ullis
 Vincere nec durò poteris convellere ferrò.
 Prætereà iacet exanimum tibi corpus amici,
 (Heu nescis) tòtamque incestat fùnere classem, 150
 Dum consulta petis nostròque in limine pendès:
 Sédibus hunc refer ante suis et conde sepulchrò.
 Dúc nigràs pecudès; ea prima piàcula suntò;
 Sic dènum lùcòs Stygiòs regna invia vivis
 Aspiciès.' Dixit, pressòque obmùtuit òre. 155

The story of the death of Misenus.

Ænèas mæstò dèfixus lùmina vultù
 Ingreditur Inquens antrum, cæcòsque volutat
 Èventùs animò sècum: cui fidus Achàtès
 It comes, et paribus cùris vestigia figit.
 Multa inter sèsè variò sermòne serèbant, 160
 Quem socum exanimem vâtès, quod corpus humandum
 Diceret. Atque illi Misènum in litore siccò,
 Ut vènere, vident indignà morte peremptum,
 Misènum Æolidèn, quò nòn præstantior alter

Ære cière viròs, Martemque accendere cantù. 165
 Hectoris hic magni fuerat comes, Hectora circum
 Et lituò pugnàs insignis obibat et hastà:
 Postquam illum vità victor spoliàvit Achillès,
 Dardanìò Ænèæ sèsè fortissimus hēròs
 Addiderat socium, nòn inferiòra secùtus. 170
 Sed tum, forte cavà dum personat æquora conchà,
 Dèmens et cantù vocat in certàmina divòs,
 Æmulus exceptum Tritòn, si crèdere dignum est,
 Inter saxa virum spùmòsà immerserat undà.
 Ergo omnès magnò circum clàmòre fremébant, 175
 Præcipuè pius Ænèàs. Tum iussa Sibyllæ
 Haud mora, festinant flentès àramque sepulchri
 Congerere arboribus cælòque èducere certant.

*They go into the forest to gather wood for the funeral pile.
 There Æneas sees and plucks the golden bough.*

Ìtur in antiquam silvam, stabula alta feràrum,
 Pròcumbunt piceæ, sonat icta secùribus ilex 180
 Fraxineæque trabès, cuneis et fissile ròbur
 Scinditur, advolvunt ingentès montibus ornòs.
 Nec nòn Ænèàs opera inter tàlia primus
 Hortàtur sociòs paribusque accingitur armis;
 Atque hæc ipse suò tristi cum corde volùtat 185
 Aspectans silvam immensam, et sic vòce precàtur:
 ‘Si nunc sè nòbis ille aureus arbore ràmus
 Ostendat nemore in tantò! quando omnia vèrè
 Heu nimium dè tè vātès, Misène, locùta est.’
 Vix ea fátus erat geminæ quum forte columbæ 190
 Ipsa sub òra viri cælò vènère volantès,
 Et viridi sèdère solò. Tum maximus hēròs
 Màternàs agnoscit avès lætusque precàtur:
 ‘Este ducès ò, si qua via est, cursumque per auràs
 Dirigite in lùcòs ubi pinguem dives opàcat 195

Râmus humum; tûque, ô dubiis nè dëfice rêbus,
 Diva parens.' Sic effâtus vestigia pressit,
 Observans quæ signa ferant, quò tendere pergant.
 Pascentès illæ tantum prôdire volandò
 Quantum aciè possunt oculi servâre sequentum. 200
 Inde ubi vènere ad faucès grave olentis Averni,
 Tollunt sè celerès liquidumque per àera lapsæ
 Sédibus optâtis geminæ super arbore sidunt,
 Discolor unde auri per râmôs aura refulsit.
 Quâle solet silvis brûmâli frigore viscum 205
 Fronde virère novâ, quod nòn sua sèminat arbôs,
 Et croceò fêtû teretès circumdare truncôs,
 Tâlis erat speciès auri frondentis opâcâ
 Îlce, sic lèni crepitâbat brattea ventò.
 Corripit Ænèàs extemplò avidusque refringit 210
 Cunctantem et vâtis portat sub tecta Sibyllæ.

The funeral and monument of Misenus.

Nec minus intereâ Misènum in litore Teucri
 Flëbant et cineri ingrâtò suprèma ferëbant.
 Principiò pinguem tædis et rôbore sèctò
 Ingentem struxère pyram, cui frondibus âtris 215
 Intexunt latera et fërâlès ante cupressòs
 Constituunt, decorantque super fulgentibus armis.
 Pars calidòs laticès et aëna undantia flammis
 Expediunt, corpusque lavant frigentis et unguunt.
 Fit gemitus. Tum membra torò dëflëta repônunt 220
 Purpureâsque super vestès, vëlâmina nòta,
 Coniciunt. Pars ingenti subière feretrò,
 Triste ministerium, et subiectam môre parentum
 Àversi tenuère facem: congesta cremantur
 Tùrea dònâ, dapès, fûsò crâtères olivò. 225
 Postquam collapsi cinerès et flamma quiëvit,
 Reliquiâs vinò et bibulam làvère favillam;

Ossaque lecta cadō textit Corynæus aënō.
 Idem ter sociōs purā circumtulit undā
 Spargens rōre levi et rāmō fēlicis olivæ, 230
 Lustrāvitque virōs dixitque novissima verba.
 At pius Ænēās ingenti mōle sepulchrum
 Impōnit suaque arma virō rēmumque tubamque,
 Monte sub aeriō, qui nunc Misēnus ab illō
 Dicitur æternumque tenet per sæcula nōmen. 235

Æneas offers sacrifice at the entrance of the cave that leads to hell. Encouraged by supernatural signs, he and the Sibyl begin the descent.

His actis properē exsequitur præcepta Sibyllæ.
 Spēlunca alta fuit vastōque immānis hiātū,
 Scrūpea, tūta lacū nigrō nemorumque tenēbris,
 Quam super haud ullæ poterant impūne volantēs 240
 Tendere iter pennis, tālis sēsē hālitus ātris
 Faucibus effundens supera ad convexa ferēbat:
 [Unde locum Grāi dixerunt nōmine Aornum.]
 Quātuor hic primum nigrantēs terga iuvencoś
 Constituit frontique invergīt vīna sacerdos,
 Et summās carpens media inter cornua sētās, 245
 Ignibus impōnit sacris libāmina prima,
 Vōce vocans Hecatēn cælōque Ereboque potentem:
 Suppōnunt alii cultrōs tepidumque cruōrem
 Suscipiunt pateris. Ipse ātri velleris agnam
 Ænēās mātri Eumenidum magnæque sorōri 250
 Ense ferit, sterilemque tibi, Prōserpina, vaccam.
 Tum Stygiō rēgi nocturnās incohat ārās,
 Et solida impōnit taurōrum viscera flammis,
 Pingue super oleum infundens ardentibus extis
 Ecce autem primi sub lūmina sōlis et ortūs, 255
 Sub pedibus mūgire solum et iuga cœpta movēri
 Silvārum, visæque canēs ululāre per umbram,
 Adventante deā. ‘Procul ō, procul este, profāni,’

Conclāmat vātēs, 'tòtòque absistite lūcò;
 Tūque invāde viam vāgināque ēripe ferrum; 260
 Nunc animis opus, Ænèa, nunc pectore firmò.'
 Tantum effāta furens antrò sè immisit apertò;
 Ille ducem haud timidis vādentem passibus æquat.

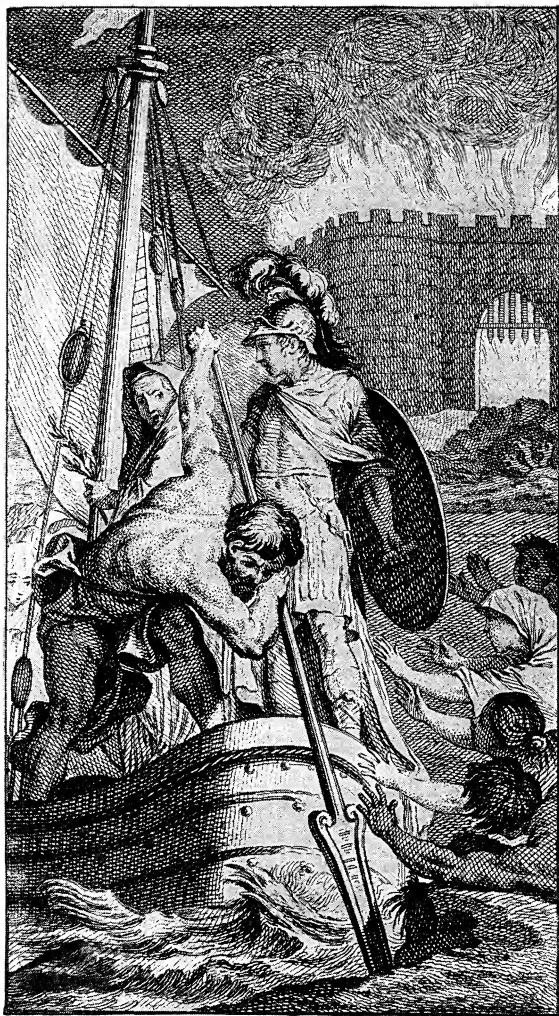
The Invocation.

Dī, quibus imperium est animārum, umbræque silentēs,
 Et Chaos, et Phlegethōn, loca nocte tacentia lātē, 265
 Sīt mihī fās audita loqui, sīt nūmine vestrò
 Pandere rēs altā terrā et cāligine mersās.

The dwellers in the entrance of the gate of hell.

Ībant obscūri solā sub nocte per umbram
 Perque domōs Ditis vacuās, et inānia regna:
 Quāle per incertam lūnam sub lūce malignā 270
 Est iter in silvis, ubi cælum condidit umbrā
 Jūppiter, et rēbus nox abstulit ātra colōrem.
 Vestibulum ante ipsum primisque in faucibus Orci
 Luctus et ultricēs posuere cubilia Cūrā,
 Pallentēsque habitant Morbi tristisque Senectūs, 275
 Et Metus et malesuāda Famēs ac turpis Egestās,
 Terribilēs visū formæ, Lētumque Labōsque;
 Tum consanguineus Lēti Sopor et mala mentis
 Gaudia, mortiferumque adversò in limine Bellum
 Ferreique Eumenidum thalami et Discōrdia dēmens, 280
 Vipereum crinem vittis innexa cruentis.

In mediò rāmōs annōsaque brāchia pandit
 Ulmus opāca, ingens, quam sēdem Somnia vulgò
 Vāna tenēre ferunt, folisque sub omnibus hærent.
 Multaque prætereā variārum monstra ferārū, 285
 Centauri in foribus stabulant Scyllæque biformēs
 Et centumgeminus Briareus, ac bēlua Lernæ



CHARON THE FERRYMAN

Horrendum stridens, flammisque armata Chimæra,
 Gorgones Harpyiæque et forma tricorporis umbræ.
 Corripit hic subitâ trepidus formidine ferrum 290
 Ænéas strictamque aciem venientibus offert,
 Et, nî docta comes tenuès sine corpore vitâs
 Admoneat volitâre cavâ sub imâgine formæ,
 Irruat et frustrâ ferrò diverberet umbrâs.
 Hinc via Tartarei quæ fert Acherontis ad undâs. 295
 Turbidus hic cænò vastâque vorâgine gurgēs
 Æstuat atque omnem Cócýtò éructat harénam.

Description of Charon, and the dead conveyed in his boat.
 The fate of the unburied.

Portitor hâs horrendus aquâs et flûmina servat
 Terribili squâlôre Charôn, cui plûrima mentò
 Cântiès inculta iacet, stant lûmina flammâ, 300
 Sordidus ex umeris nòdò dépendet amictus.
 Ipse ratem contò subigit vélisque ministrat
 Et ferrugineâ subvectat corpora cumbâ,
 Jam senior, sed crûda deò viridisque senectûs.
 Hûc omnis turba ad ripâs effûsa ruêbat, 305
 Mâtrès atque viri défunctaque corpora vitâ
 Magnanimûm hêrôum, pueri innuptæque puellæ,
 Impositique rogis iuvenès ante ôra parentum:
 Quam multa in silvis autumnî frigore primò
 Lapsa cadunt folia, aut ad terram gurgite ab altò 310
 Quam multæ glomerantur avès, ubi frigidus annus
 Trans pontum fugat, et terris immittit apricis;
 Stâbant ôrantès primi transmittere cursum,
 Tendêbantque manûs ripæ ulteriôris amôre.
 Nâvita sed tristis nunc hôs nunc accipit illòs, 315
 Ast aliòs longè summôtòs arcet harénâ.
 Ænéas mirâtus enim môtusque tumultû,
 ‘Dic,’ ait, ‘ô virgò, quid vult concursus ad amnem?

Quidve petunt animæ? vel quò discrimine ripas
Hæc inquant, illæ rêmis vada livida verrunt?' 320

Olli sic breviter fâta est longæva sacerdos:
'Anchisâ generâte, deûm certissima prôlès,
Cocyti stagna alta vidès, Stygiamque palûdem,
Dî cuius iurâre timent et fallere nûmen.
Hæc omnis, quàm cernis, inops inhumâtaque turba est; 325
Portitor ille Charôn; hi, quos vehit unda, sepulti.
Nec ripas datur horrendas et rauca fluenta
Transportâre priusquam sêdibus ossa quierunt.
Centum errant annos volitantque hæc litora circum.
Tum dëmum admissi stagna exoptata revisunt.' 330
Constitit Anchisâ satus et vestigia pressit
Multa putans sortemque animò miserâtus iniquam.
Cernit ibi mæstos et mortis honore carentes,
Leucaspim, et Lyciæ ductorem classis Orontem,
Quos simul à Trôia ventosa per æquora vectos 335
Obruit Auster, aquâ involvens nâvemque virisque.

Palinurus tells Æneas the story of his death. The Sibyl consoles him, by predicting the honors that are to be paid him in the country where he perished.

Ecce gubernator sêsê Palinûrus agêbat,
Qui Libycò nûper cursû, dum sidera servat,
Exciderat puppi, mediis effusus in undis.
Hinc ubi vix multâ mæstum cognôvit in umbrâ, 340
Sic prior alloquitur: 'quis tē, Palinûre, deorum
Êripuit nôbis mediòque sub æquore mersit?
Dic age; namque mihi, fallax haud ante repertus,
Hoc unò responsò animum delûsit Apollo,
Qui fore tē pontò incolumem finèsque canêbat 345
Ventûrum Ausoniòs: en hæc pròmissa fidès est?'
Ille autem: 'neque tē Phœbi cortina fefellit,
Dux Anchisiadè, nec mē deus æquore mersit.
Namque gubernâclum multâ vi forte revulsum,

Cui datus hærebam custòs cursûsque regëbam 350
 Præcipitans traxi mécum. Maria aspera iûro,
 Nòn ullum prò mè tantum cèpisse timòrem,
 Quam tua nè spoliàta armis, excussa magistrò,
 Déficeret tantis nàvis surgentibus undis.
 Trës Notus hibernàs immensa per æquora noctës 355
 Vexit mè violentus aquà; vix lûmine quartò
 Próspexi Ítaliã summã sublimis ab undã;
 Paulatim adnábam terræ; iam tûta tenëbam,
 Ní gens crudëlis madidã cum veste gravatûm
 Prensantemque uncis manibus capita aspera montis, 360
 Ferrò invâsisset prædamque ignàra putâsset.
 Nunc mè fluctus habet versantque in litore venti.
 Quod tè per cæli iúcundum lûmen et auràs,
 Per genitòrem ôro, per spes surgentis Iûli,
 Êripe mè his, invicte, malis: aut tû mihî terram 365
 Inice, namque potes, portûsque require Velinòs;
 Aut tû, si qua via est, si quam tibi diva creàtrix
 Ostendit, (neque enim, crêdo, sine nûmine divûm
 Flûmina tanta paràs Stygiamque mnâre palûdem),
 Dã dextram miserò et tẽcum mè tolle per undàs, 370
 Sédibus ut saltem placidis in morte quiescam.'
 Tãlia fãtus erat cœpit quum tãlia vâtës:
 'Unde hæc, ô Palinûre, tibi tam dira cupido?
 Tû Stygiàs inhumãtus aquàs amnemque sevèrum
 Eumenidum aspiciès, ripamve iniussus adibis? 375
 Désine fãta deûm flecti spërâre precandò.
 Sed cape dicta memor, duri solâcia cãsus:
 Nam tua finitimi, longè latèque per urbës
 Pròdigis acti cælestibus, ossa piábunt,
 Et statuent tumulum et tumulò söllemnia mittent, 380
 Æternumque locus Palinûri nómen habébit.'
 His dictis cûræ émôtæ pulsusque parumper
 Corde dolor tristî; gaudet cognómine terrã.

Charon, awed at the sight of the golden bough, carries Æneas
and the Sibyl across the Styx.

Ergo iter inceptum peragunt fluvioque propinquant.
 Nāvita quòs iam inde ut Stygià pròspexit ab undā 385
 Per tacitum nemus ire pedemque advertere ripæ,
 Sic prior aggreditur dictis atque increpat ultrò:
 ‘Quisquis es, armātus qui nostra ad flūmina tendis,
 Fāre age quid veniās iam istinc, et comprime gressum:
 Umbrārum hic locus est, somni noctisque soporæ; 390
 Corpora viva nefās Stygiā vectāre carinā.
 Nec vērò Alcidēn mē sum lētātus euntem
 Accēpisse lacū, nec Thēsea Pirithoumque,
 Dīs quanquam geniti atque invicti viribus essent.
 Tartareum ille manū custōdem in vincla petivit, 395
 Ipsius à solio rēgis traxitque trementem;
 Hi dominam Ditis thalamō dēducere adorti.’
 Quæ contrā breviter fāta est Amphrýsia vātēs:
 ‘Nullæ hic insidiæ tālēs (absiste movēri),
 Nec vim tēla ferunt; licet ingens iāntor antrō 400
 Æternum latrans exsanguēs terreat umbrās,
 Casta licet patrui servet Prōserpina limen.
 Trōius Ænéās, pietāte insignis et armis,
 Ad genitōrem imās Erebi dēscendit ad umbrās.
 Si tē nulla movet tantæ pietātis imāgo, 405
 At rārum hunc’ (aperit rārum, qui veste latēbat)
 ‘Agnoscas.’ Tumida ex irā tum corda residunt;
 Nec plūra his: ille admirans venerābile dōnum
 Fātālis virgæ longō post tempore visum
 Cæruleam advertit puppim ripæque propinquat. 410
 Inde aliās animās, quæ per ruga longa sedēbant,
 Dēturbat laxatque forōs; simul accipit alveō
 Ingentem Ænéān. Gemuit sub pondere cumba
 Sūtilis et multam accēpit rimōsa palūdem.
 Tandem trans fluvium incolumis vātemque virumque 415
 Informi limō glaucāque expōnit in ulvā.

The Sibyl stupefies Cerberus with a drugged cake.

Cerberus hæc ingens latrâtû regna trifauci
 Personat adversò recubans immânis in antrò.
 Cui vâtès horrère videns iam colla colubris,
 Melle sopòratam et medicâtis frûgibus offam 420
 Obnucit: ille famè rabidâ tria guttura pandens
 Corripit obiectam, atque immânia terga resolvit
 Fûsus humi tôtôque ingens extenditur antrò.
 Occupat Ænéas aditum custòde sepultò
 Êvâditque celer ripam irremeâbilis undæ. 425

The inhabitants of the first regions of hell.

Continuò auditæ vòcès vâgitus et ingens,
 Infantumque animæ flentès, in limine primò
 Quòs dulcis vitæ exsortès, et ab ùbere raptòs,
 Abstulit àtra diès et fûnere mersit acerbò.
 Hòs nuxtâ falsò damnâti crimine mortis. 430
 Nec vèro hæ sine sorte datæ, sine iudice, sèdès:
 Quæsitòr Minòs urnam movet; ille silentum
 Conciliumque vocat vitasque et crimina discit.
 Proxima deinde tenent mæsti loca, qui sibi létum
 Insontès peperère manû lûcemque peròsi 435
 Pròicère animas: quam vellent æthere in altò
 Nunc et pauperiem et dūròs perferre labòrès!
 Fàs obstat, tristique palûs inamâbilis undâ
 Alligat et noviès Styx interfûsa coeracet.

The Mourning Fields. Æneas sees Dido, and tries in vain to soothe her.

Nec procul hinc partem fûsi monstrantur in omnem 440
 Lûgentès campi; sic illòs nòmme dicunt.
 Hic quòs dûrus amor crudèli tâbe perèdit,
 Sècrèti cèlant callès et myrtea circum

Silva tegit; cūræ nōn ipsā in morte relinquunt.
 His Phædræm Procrinque locis mæstamque Eriphylē 445
 Crūdēlis nāti monstrantem vulnera cernit,
 Euadnēque, et Pāsiphaēn; his Lāodamia
 It comes, et iuvenis quondam, nunc femina, Cæneus,
 Rursus et in veterem fātō revolūta figuram.
 Inter quās Phœnissa recens à vulnere Dido 450
 Errābat silvā in magnā; quam Trōius hērōs,
 Ut primum iuxtā stetit agnōvitque per umbrās
 Obscūram, quālem primō qui surgere mense
 Aut videt aut vidisse putat per nūbila lūnam,
 Dēmisit lacrimās dulcique affātus amōre est: 455
 ‘Infēlix Dido, vērū mīhi nuntius ergo
 Vēnerat exstinctam ferrōque extrēma secūtā?
 Fūneris, heu, tibi causa fui? per sidera iūro,
 Per superōs et si qua fidēs tellūre sub imā est,
 Invitus, rēgina, tuō dē litore cessi. 460
 Sed mē iussa deūm, quæ nunc hās ire per umbrās,
 Per loca senta sitū cōgunt noctemque profundam,
 Imperiis ēgēre suis; nec crēdere quivi
 Hunc tantum tibi mē discessū ferre dolōrem.
 Siste gradum tēque aspectū nē subtrahe nostrō: 465
 Quem fugis? Extrēmum fātō quod tē alloquor hoc est.’
 Tālibus Ænēās ardentem et torva tuentem
 Lēnibat dictis animum lacrimāsque ciēbat.
 Illa solō fixōs oculōs āversa tenēbat
 Nec magis inceptō vultum sermōne movētur, 470
 Quam si dūra silex aut stet Marpēsia cautēs.
 Tandem corripuit sēsē atque inimica refūgit
 In nemus umbriferum; coniunx ubi pristinus illi
 Respondet cūris æquatque Sychæus amōrem.
 Nec minus Ænēās casū percussus iniquō, 475
 Prōsequitur lacrimans longē et miserātur euntem.

The abode of the heroes. The Greeks are scared at the sight of Æneas.

Inde datum mōlitur iter. Iamque arva tenēbant
 Ultima, quæ bellō clāri sēcrēta frequentant.
 Hic illi occurrit Tȳdeus, hic inclutus armis
 Parthenopæus, et Adrasti pallentis imāgo, 480
 Hic multum flēti ad superōs, bellōque cadūci
 Dardanidæ, quōs ille omnēs longō ordine cernens
 Ingemuit, Glaucumque Medontaque, Thersilochumque,
 Trēs Antēnoridās Cererique sacrum Polybœtēn,
 Îdæumque etiā currūs, etiā arma tenentem. 485
 Circumstant animæ dextrā lævāque frequentēs,
 Nec vidisse semel satis est: iuvat usque morārī
 Et conferre gradum et veniendi discere causās.
 At Danaūm procerēs Agamemnoniæque phalangēs,
 Ut vidēre virum fulgentiaque arma per umbrās, 490
 Ingenti trepidāre metū; pars vertere terga,
 Ceu quondam petiēre ratēs, pars tollere vōcem
 Exiguam: inceptus clāmor frustrātur hiantēs.

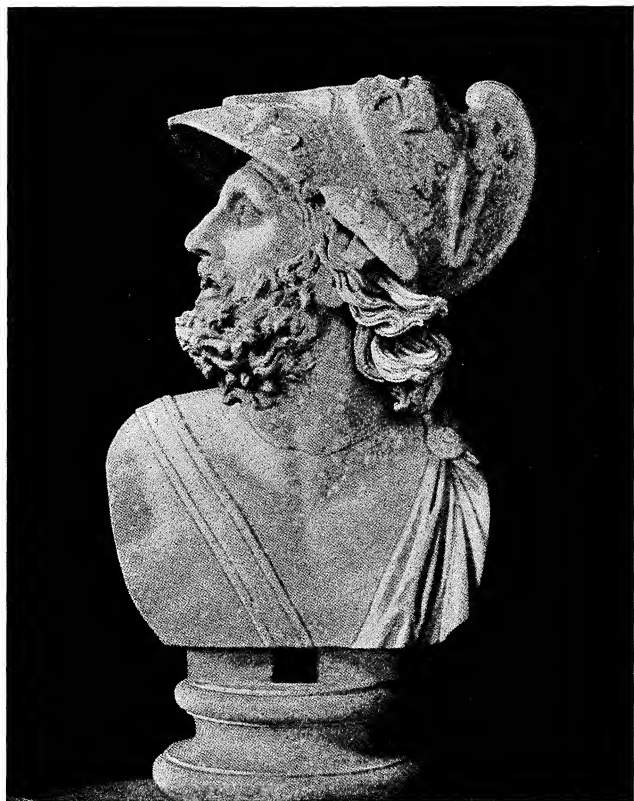
Among the heroes, Æneas meets Deiphobus cruelly mangled.
 The latter relates how he was murdered on the night Troy
 was taken.

Atque hic Priamidēn laniātum corpore tōtō
 Dēiphobum vidit, lacerum crudēlter ōra, 495
 Ōra manūsque ambās, populātaque tempora raptis
 Auribus et truncās inhonestō vulnere nārēs.
 Vix adeo agnōvit pavitantem et dira tegentem
 Supplicia, et nōtis compellat vōcibus ultrō:
 ‘Dēiphobe armipotens, genus altō à sanguine Teuceri, 500
 Quis tam crudēlēs optāvit sūmere pœnās?
 Cui tantum dē tē licuit? Mihī fāma suprēmā
 Nocte tulit fessum vastā tē cæde Pelasgūm
 Prōcubuisse super confūsæ strāgis acervum.
 Tunc egomet tumulum Rhœtēō in litore mānem 505

Constitui et magnâ mânès ter vöce vocâvi.
 Nömen et arma locum servant; tè, amice, nequivi
 Conspicere et patriâ decédens pönere terrâ.
 Atque hic Priamidès: 'nihil ò tibi, amice, relictum;
 Omnia Dèiphobò solvisti, et fûneris umbris. 510
 Sed mè fâtâ mea et scelus exitiâle Lacænæ
 His mersere malis; illa hæc monimenta reliquit.
 Namque ut suprêmam falsa inter gaudia noctem
 Êgerimus, nôsti, et nimium meminisse necesse est.
 Quum fâtâlis equus saltû super ardua vênit 515
 Pergama et armâtum peditem gravis attulit alvò,
 Illa chorum simulans euhantès orgia circum
 Ducèbat Phrygiàs; flammam media ipsa tenèbat
 Ingentem et summâ Danaòs ex arce vocâbat.
 Tum mè confectum cûris somnòque gravâtum 520
 Infélix habuit thalamus, pressitque iacentem
 Dulcis et alta quies placidæque simillima morti.
 Êgregia intereâ coniunx arma omnia tectis
 Âmovet, et fidum capiti subduxerat ense;
 Intrâ tectâ vocat Menelâum et limina pandit: 525
 Scilicet id magnum spèrans fore mûnus amanti,
 Et fâmam extingui veterum sic posse malòrum.
 Quid moror? irrumpunt thalamò, comes additus unâ
 Hortâtor scelerum Æolidès. Dî, tâlia Grâis
 Instaurâte, piò si pœnâs òre reposco. 530
 Sed tè qui vivum cäsûs, age fâre vicissim,
 Attulerint: pelagine venis erroribus actus,
 An monitû divûm? an quæ tè fortuna fatigat,
 Ut tristès sine sòle domòs, loca turbida, adirès?'

At the bidding of the Sibyl, Deiphobus departs.

Hâc vice sermönum roseis Auròra quadrigis 535
 Jam medium æthereò cursû traiecerat axem;
 Et fors omne datum traherent per tâlia tempus,



MENELAUS

Sed comes admonuit breviterque affāta Sibylla est:
 ‘Nox ruit, Ænèa; nòs flendò dūcimus hórās.
 Hic locus est partès ubi sè via findit in ambās. 540
 Dexterā, quæ Ditis magni sub mœnia tendit;
 Hæc iter Êlysium nòbis: at læva malòrum
 Exercet pœnās, et ad impia Tartara mittit.’
 Dèiphobus contrā: ‘Nè sævi, magna sacerdos;
 Discèdam, explèbo numerum reddarque tenébris: 545
 Î decus, i, nostrum; meliòribus ùtere fātis.’
 Tantum effātus et in verbò vestigia torsit.

Æneas inquires the meaning of a dreadful prison-house on the left of the path.

Respicit Ænèas subitò et sub rùpe sinistrā
 Mœnia làta videt triplici circumdata mūrò,
 Quæ rapidus flammis ambit torrentibus amnis 550
 Tartareus Phlegethòn torquetque sonantia saxa.
 Porta adversa ingens solidòque adamante columnæ,
 Vis ut nulla virùm, nòn ipsi excindere ferrò
 Cælicolæ valeant; stat ferrea turris ad aurās;
 Tisiphonèque sedens pallà succincta cruentā 555
 Vestibulum exsomis servat noctèsque dièsque.
 Hinc exaudiri gemitùs et sæva sonāre
 Verbera, tum stridor ferri tractæque caténæ.
 Constitit Ænèas strepitumque exterritus hausit:
 ‘Quæ scelerum faciès? ò virgo, effāre, quibusve 560
 Urgentur pœnis? quis tantus plangor ad aurās?’

The Sibyl describes Tartarus and its inhabitants.

Tum vātès sic orsa loqui: ‘dux inclute Teucrùm,
 Nulli fās castò sceleràtum insistere limen;
 Sed mè, quum lūcis Hecatè præfècit Avernis,
 Ipsa deùm pœnās docuit perque omnia duxit. 565

Gnōsius hæc Rhadamanthus habet dūrissima regna,
 Castigatque auditque dolōs subigitque fatēri,
 Quæ quis apud superōs furtō lētātus ināni
 Distulit in sēram commissa piacula mortem.
 Continuō sontēs ultrix accincta flagellō 570
 Tisiphonē quatit insultans, torvōsque sinistrā
 Intentans anguēs vocat agmina sæva sorōrum.
 Tum dēmum horrissonō stridentēs cardine sacræ
 Panduntur portæ. Cernis, custōdia quālis
 Vestibulō sedeat, faciēs quæ limina servet? 575
 Quinquāginta ātris immānis hiātibus Hýdra
 Sævior intus habet sēdem: tum Tartarus ipse
 Bis patet in præceps tantum tenditque sub umbrās
 Quantus ad æthereum cæli suspectus Olympum.
 Hic genus antiquum Terræ, Titānia pūbēs, 580
 Fulmine dēiecti fundō volvuntur in imō.
 Hic et Alōidās geminōs immānia vidi
 Corpora, qui manibus magnum rescindere cælum
 Aggressi superisque Jovem dētrūdere regnis.
 Vidi et crudēlēs dantem Salmōnea pœnās, 585
 Dum flammās Jovis et sontūs imitātur Olympi.
 Quātuor hic invectus equis et lampada quassans
 Per Grātūm populōs mediæque per Êlīdis urbem
 Ibat ovans, divūmque sibi poscēbat honōrem,
 Dēmens, qui nimbōs et nōn imitābile fulmen 590
 Ære et cornipedum pulsū simularet equōrum.
 At Pater omnipotens densa inter nūbila tēlum
 Contorsit, nōn ille facēs nec fūmea tædis
 Lūmina, præcipitemque immāni turbine adēgit.
 Nec nōn et Tityon, Terræ omniparentis alumnum, 595
 Cernere erat: per tōta novem cui iūgera corpus
 Porrigitur, rostrōque immānis vultur obuncō
 Immortāle iecur tondens fēcundaque pœnis
 Viscera rimāturque epulis habitatque sub altō

Pectore, nec fibris requiēs datur ulla renātis. 600
Quid memorem Lapithās, Ixiona Pirithoumque?

* * * * *

Quōs super atra silex iam iam lapsura, cadentique
Imminet assimilis; lūcent genialibus altis
Aurea fulcra toris, epulæque ante ora paratæ
Régificò luxû; Furiarum maxima iuxtâ 605

Accubat et manibus prohibet contingere mensās,
Exsurgitque facem attollens atque intonat ore.
Hic quibus inuisi fratres, dum vita manebat,
Pulsatusve parens aut fraus innexa clienti; 610

Aut qui divitiis sôli incubuere repertis,
Nec partem posuere suis (quæ maxima turba est),
Quique ob adulterum cæsi, quique arma secuti
Impia nec veriti dominorum fallere dextrās,
Inclûsi pœnam expectant: nè quære doceri
Quam pœnam, aut quæ forma virôs fortunave mersit. 615

Saxum ingens volvunt ali, radisque rotarum
Districti pendent; sedet æternumque sedebit
Infelix Thæseus, Phlegyasque miserrimus omnes
Admonet et magnâ testatur voce per umbras:
Discite iustitiam moniti et non temnere divos. 620

Vendidit hic auro patriam dominumque potentem
Imposuit; fixit leges pretio atque refixit;
Hic thalamum invasit natæ vetitosque hymenæos:
Ausi omnes immane nefas ausoque potiti.
Non, mihi si linguæ centum sint oraque centum, 625
Ferreæ vox, omnes scelerum comprehendere formas,
Omnia pœnarum percurrere nomina possim."

Æneas deposits the bough in the gateway of Pluto's palace.

Hæc ubi dicta dedit Phœbi longæva sacerdos:
'Sed iam age, carpe viam et susceptum perfice munus;
Acceleremus' ait. 'Cyclôpum èducta caminis 630

Mœnia conspicio, atque adversò fornice portàs,
 Hæc ubi nòs præcepta iubent depònere dóna.
 Dixerat, et pariter gressi per opàca viàrum,
 Corripiunt spatium medium foribusque propinquant.
 Occupat Ænèàs aditum corpusque recenti 635
 Spargit aquà ràrumque adversò in limine figit.

Elysium; its inhabitants and their pastimes.

His dènum exactis, perfectò múnere divæ,
 Dèvenère locòs lætòs et amœna virecta
 Fortunàtorum nemorum sèdèsque beàtàs.
 Largior hic campòs æthèr et lúmíne vestit 640
 Purpureò, sòlemque suum, sua sidera nòrunt.
 Pars in gràmíneis exercent membra palæstris,
 Contendunt lúdò et fulvâ luctantur arènâ;
 Pars pedibus plaudunt choreàs et carmina dicunt:
 Nec nòn Thrèicius longâ cum veste sacerdos 645
 Obloquitur numeris septem discrimina vòcum,
 Jamque eadem digitis, iam pectine pulsat eburnò.
 Hic genus antiquum Teucrí, pulcherrima pròlès,
 Magnanimi hèròes, nàti meliòribus annis,
 Ílusque Assaracusque et Tròiæ Dardanus auctor. 650
 Arma procul currùsque virûm miràtur inànès.
 Stant terrâ dèfixæ hastæ passimque solùti
 Per campum pascuntur equi: quæ grátia currûm
 Armòrumque fuit vivis quæ cùra nitentès
 Pascere equòs, eadem sequitur tellùre repòstòs. 655
 Conspicit, ecce, aliòs dextrâ lævàque per herbam
 Vescentès lætumque chorò pæàna canentès
 Inter odòratum lauri nemus, unde supernè
 Plùrimus Èridani per silvam volvitur amnis.
 Hic manus ob patriam pugnandò vulnera passi, 660
 Quique sacerdòtès casti, dum vita manèbat,
 Quique pii vâtès et Phœbò digna locùti;



MEETING OF AENEAS AND ANCHISES

Inventās aut qui vitam excoluere per artēs,
 Quique sui memorēs aliōs fecere merendō:
 Omnibus his niveā cinguntur tempora vittā. 665

Musæus directs the Sibyl to Anchises.

Quōs circumfūsos sic est affāta Sibylla,
 Musæum ante omnēs (medium nam plūrima turba
 Hunc habet atque umeris exstantem suspicit altis):
 ‘Dicite, felicēs animæ, tūque, optime vātēs,
 Quæ regio Anchisēn, quis habet locus? illius ergō 670
 Vēnimus et magnōs Erebi trānāvimus amnēs.’
 Atque huic responsum paucis ita reddidit hērōs:
 ‘Nulli certa domus; lūcis habitāmus opācis,
 Ripārumque torōs et prāta recentia rivis
 Incolimus: sed vōs, si fert ita corde voluntās, 675
 Hoc superāte iugum, et facili iam trāmite sistam.’
 Dixit, et ante tulit gressum campōsque nitentēs
 DēsUPER ostentat; dehinc summa cacūmina linquunt.

The meeting of Æneas and Anchises.

At pater Anchisēs penitus convalle virenti
 Inclūsās animās superumque ad lūmen itūrās 680
 Lustrābat studiō recolens, omnemque suōrum
 Forte recensēbat numerum, cārōsque nepōtēs
 Fātaque fortūnāsque virūm mōrēsque manūsque.
 Isque ubi tendentem adversum per grāmīna vidit
 Ænēān, alacris palmās utrāsque tetendit, 685
 Effūsæque genis lacrimæ et vox excidit ore:
 ‘Vēnistī tandem, tuaque expectāta parenti
 Vicit iter dūrum pietās? datur ora tuēri,
 Nāte, tua, et nōtās audire et reddere vōcēs?
 Sic equidem dūcēbam animō rēbarque futurum 690
 Tempora dinumerans, nec mē mea cūra fefellit.

Quās ego tē terrās et quanta per æquora vectum
 Accipio! quantis iactātum, nāte, periclis!
 Quam metui nē quid Lībyæ tibi regna nocērent!’
 Ille autem: ‘tua mē, genitor, tua tristis imāgo, 695
 Sæpius occurrens, hæc limina tendere adēgit;
 Stant sale Tyrrhēnō classēs: dā iungere dextram,
 Dā, genitor; tēque amplexū nē subtrahe nostrō.’
 Sic memorans largō flētū simul ōra rigābat.
 Ter cōnātus ibi collō dare brāchia circum, 700
 Ter frustrā comprehensa manūs effūgit imāgo,
 Pār levibus ventis voluerique simillima somnō.

The river of Lethe, and the spirits who drink its waters.

Intereā videt Ænēās in valle reductā
 Sēclūsum nemus et virgulta sonantia silvis,
 Lēthæumque domōs placidās qui prænatat amnem. 705
 Hunc circum innumeræ gentēs populique volābant,
 Ac veluti in prātis ubi apēs æstāte serēnā
 Flōribus insidunt variis et candida circum
 Lilia funduntur, strepit omnis murmure campus.
 Horrescit visū subitō causāsque requirit 710
 Inscius Ænēās, quæ sint ea flūmina porro,
 Quive viri tantō complērint agmine ripās.
 Tum pater Anchisēs: ‘animæ, quibus altera fātō
 Corpora dēbentur, Lēthæi ad flūminis undam
 Sēcūrōs laticēs et longa oblivia pōtant. 715
 Hās equidem memorāre tibi atque ostendere cōram,
 Jam pridem hanc prōlem cupio enumerāre meōrum;
 Quō magis Italiā mēcum lētēre repertā.’
 ‘Ō pater, anne aliquās ad cælum hinc ire putandum est
 Sublimēs animās, iterumque ad tarda reverti 720
 Corpora? quæ lūcis miseris tam dira cupido?’
 ‘Dicam equidem, nec tē suspensum, nāte, tenēbo’
 Suscipit Anchisēs atque ordine singula pandit.

Anchises expounds the doctrine of the Soul of the Universe.

'Principiò cælum ac terrâm campôsque liquentès,
 Lūcentemque globum lūnæ Titāniaque astra 725
 Spiritus intus alit, tōtamque infūsa per artūs
 Mens agitat mōlem et magnò sē corpore miscet.
 Inde hominum pecudumque genus vitæque volantum,
 Et quæ marmoreò fert monstra sub æquore pontus.
 Igneus est ollis vigor et cælestis origo 730
 Sēminibus, quantum nōn noxia corpora tardant
 Terrēnique hebetant artūs, moribundaque membra.
 Hinc metuunt cupiuntque, dolent gaudentque, neque auras
 Dispiciunt clausæ tenebris et carcere cæcò.
 Quin et suprēmò quum lūmine vita reliquit, 735
 Nōn tamen omne malum miseris nec funditus omnēs
 Corporeæ excēdunt pestēs, penitusque necesse est
 Multa diū concrēta modis molescere miris.
 Ergo exercentur pœnis veterumque malōrum
 Supplicia expendunt; aliæ panduntur mănēs 740
 Suspensæ ad ventōs, aliis sub gurgite vastò
 Infectum eluitur scelus aut exūritur igni—
 Quisque suōs patimur mănēs; exinde per amplum
 Mittimur Êlysium et pauci læta arva tenēmus—
 Dōnec longa diēs perfectò temporis orbe, 745
 Concrētā exēmit lābem, pūrumque reliquit
 Ætherium sensum atque aurāi simplicis ignem.
 Hās omnēs, ubi mille rotam volvēre per annōs,
 Lēthæum ad fluvium deus évocat agmine magnò:
 Scilicet immemorēs supera ut convexa revisant 750
 Rursus, et incipiant in corpora velle reverti.'

Anchises shows Æneas the royal line of his descendants down to Romulus.

Dixerat Anchisēs nātumque unāque Sibyllam
 Conventūs trahit in mediōs turbamque sonantem,

Et tumulum capit unde omnes longò ordine posset
Adversòs legere et venientum discere vultùs. 755

‘Nunc age, Dardaniam pròlem, quæ deinde sequàtur
Glòria, qui maneant Italà de gente nepòtès,
Illustrès animàs nostrumque in nòmen itùràs,
Expeditam dictis, et tè tua fàta docèbo.

Ille, vidès, purà iuvenis qui nititur hastà, 760

Proxima sorte tenet lucis loca, primus ad auràs
Ætheriàs Italò commixtus sanguine surget
Silvius, Albànum nòmen, tua postuma pròlès,
Quem tibi longævò sèrum Lavinia coniunx
Èducet silvis règem règumque parentem: 765

Unde genus Longà nostrum dominàbitur Albà.
Proximus ille Procàs, Tròianæ glòria gentis,
Et Capys et Numitor et qui tè nòmine reddet
Silvius Ænèas, pariter pietàte vel armis
Ègregius, si unquam regnandam accèperit Albam. 770

Qui iuvenès! quantàs ostentant, aspice, virès
Atque umbràta gerunt civili tempora quercù!
Hi tibi Nòmentum et Gabiòs urbemque Fidènam,
Hi Collàtinàs impònent montibus arcès,
Pòmetiòs Castrumque Inui Bòlamque Coramque. 775

Hæc tum nòmina erunt, nunc sunt sine nòmine terræ.
Quin et avò comitem sèsè Māvortius addet
Rómulus, Assaraci quem sanguinis Ìlia mäter
Èducet: viden’ ut geminæ stant vertice cristæ
Et pater ipse suò superum iam signat honòre? 780

Èn huius, nàte, auspiciis illa incluta Ròma
Imperium terris, animòs æquàbit Olympò,
Septemque ùna sibi mūrò circumdabit arcès,
Fèlix pròle virùm: quàlis Berecynthia mäter
Invehitur currù Phrygiàs turrìta per urbès, 785
Læta deùm partù, centum complexa nepòtès,
Omnès cælicolàs, omnès supera alta tenentès.



AUGUSTUS

The glory of the Julian line, and the praise of Augustus.

Hūc geminās nunc flecte aciēs, hanc aspice gentem
 Rōmānōsque tuōs: hic Cæsar et omnis Iūli
 Prōgeniēs magnum cæli ventūra sub axem. 790
 Hic vir, hic est, tibi quem prōmitti sæpius audis,
 Augustus Cæsar, divi genus, aurea condet
 Sæcula qui rursus Latīo regnāta per arva
 Sātūrnō quondam, super et Garamantas et Indōs
 Prōferet imperium; iacet extrā sidera tellūs, 795
 Extrā anni sōlisque viās, ubi cælifer Atlās
 Axem umerō torquet stellis ardentibus aptum.
 Hūius in adventum iam nunc et Caspia regna
 Responsis horrent divūm, et Mæōtia tellūs,
 Et septemgemini turbant trepida ostia Nili. 800
 Nec vērō Alcides tantum tellūris obivit,
 Fixerit æripedem cervam licet, aut Erymanthi
 Paccārit nemora et Lernam tremefecerit arcū;
 Nec, qui pampineis victor iuga flectit habēnis,
 Liber, agens celsō Nysæ de vertice tigres. 805
 Et dubitāmus adhūc virtutem extendere factis?
 Aut metus Ausoniā prohibet consistere terrā?

The kings of Rome and heroes of the Republic. The panegyric of Rome.

Quis procul ille autem rāmīs insignis olivæ
 Sacra ferens? nosco crinēs incānaque menta
 Rēgis Rōmāni, primam qui lēgibus urbem 810
 Fundābit Curibus parvis et paupere terrā
 Missus in imperium magnum. Cui deinde subibit
 Ōtia qui rumpet patriæ residēsque movēbit
 Tullus in arma virōs et iam dēsuetā triumphis
 Agmina. Quem iuxtā sequitur iactantior Ancus, 815
 Nunc quoque iam nimium gaudens populāribus auris.
 Vis et Tarquiniōs rēgēs animamque superbam

Ultoris Brūti, fascēsque vidēre receptōs?
 Consulīs imperiū hic primus sāvāsque secūrēs
 Accipiet, nātōsque pater nova bella moventēs 820
 Ad pœnam pulchrā prō libertāte vocābit
 Infēlix! utcunq̄ ferent ea facta minōrēs,
 Vincet amor patriæ laudumque immensa cupido.
 Quin Deciōs Drūsōsque procul sævumque secūri
 Aspice Torquātum et referentem signa Camillum. 825
 Illæ autem paribus quās fulgere cernis in armis,
 Concordēs animæ nunc et dum nocte premuntur,
 Heu quantum inter sē bellum, si lūmina vitæ
 Attigerint, quantās aciēs strāgemque ciēbunt,
 Aggeribus socer Alpinis atq̄ arce Monœci 830
 Dēscendens, gener adversis instructus Eōis!
 Nē, pueri, nē tanta animis assuescite bella
 Neu patriæ validās in viscera vertite virēs.
 Tūque prior, tū parce, genus qui dūcis Olympō,
 Prōice tēla manū, sanguis meus!— 835
 Ille triumphāta Capitōlia ad alta Corinthō
 Victor aget currum cæsis insignis Achivis.
 Eruet ille Argōs Agamemnomiāsque Mycēnās,
 Ipsumque Æacidē, genus armipotentis Achilli,
 Ultus avōs Trōiæ templa et temerāta Minervæ. 840
 Quis tē, magne Cato, tacitum aut tē, Cosse, relinquat?
 Quis Gracchi genus aut geminōs, duo fulmina belli,
 Scipiadās clādem Libyæ, parvōque potentem
 Fabriciū vel tē sulcō, Serrāne, serentem?
 Quō fessum rapitis, Fabii? tū Maximus ille es, 845
 Ūnus qui nobis cunctandō restituis rem.
 Excūdent alii spirantia mollius æra,
 (Crēdo equidem), vivōs ducent dē marmore vultūs,
 Ōrābunt causās melius, cælique meātūs
 Dēscribunt radiō et surgentia sidera dicent: 850
 Tū regere imperiō populōs, Rōmāne, memento,



MARS

(Hæ tibi erunt artēs), *paci*que impōnere mōrem,
Parcere subiectis et débèllāre superbōs.'

The praise of the two Marcelli. A lament for the younger's early death.

Sic pater Anchisēs, atque hæc mirantibus addit:
'Aspice, ut insignis spoliis Marcellus opimis 855
Ingreditur victorque virōs superēminet omnēs.
Hic rem Rōmānam magnō turbante tumultū
Sistet, eques sternet Pœnōs Gallumque rebellem,
Tertiaque arma patri suspendet capta Quirinō.'

Atque hic Ænēās (ūnā namque ire vidēbat, 860
Ègregium formā iuvenem et fulgentibus armis,
Sed frons læta parum et dēiectō lūmina vultū)
'Quis, pater, ille, virum qui sic comitātur euntem?
Filius, ane aliquis magnā dē stirpe nepōtum?
Quis strepitus circā comitum! quantum instar in ipsō! 865
Sed nox ātra caput tristi circumvolat umbrā.'

Tum pater Anchisēs lacrimis ingressus obortis:
'Ō nāte, ingentem luctum nē quære tuōrum:
Ostendent terris hunc tantum fāta, nec ultrā
Esse siment: nimium vōbis Rōmāna propāgo 870
Visa potens, superi, propria hæc si dōna fuissent.
Quantōs ille virūm magnam Māvortis ad urbem
Campus aget gemitūs! vel quæ, Tiberine, vidēbis
Fūnera, quum tumulum præterlābēre recentem!
Nec puer Îhacā quisquam dē gente Latinōs 875
In tantum spē tollet avōs, nec Rōmula quondam
Ullō sē tantum tellūs iactābit alunnō.

Heu pietās, heu prisca fidēs invictaque bellō
Dextera! nōn illi sē quisquam impūne tulisset
Obvius armātō, seu quum pedes iret in hostem, 880
Seu spūmantis equi foderet calcāribus armōs.
Heu miserande puer, si quā fāta aspera rumpās,

Tū Marcellus eris. Manibus date lilia plēnis,
 Purpureōs spargam flōrēs animamque nepōtis
 His saltem accumulem dōnis, et fungar māni
 Mūnere.' Sic tōtā passim regiōne vagantur
 Aëris in campis lātis atque omnia lustrant. 885

Anchises tells Æneas what awaits him in Italy, and dismisses him and the Sibyl through one of the gates of Sleep. Æneas sails to Caieta.

Quæ postquam Anchisēs nātum per singula duxit,
 Incenditque animum fāmæ venientis amōre,
 Exin bella virō memorat quæ deinde gerenda,
 Laurentēsque docet populōs urbemque Latini,
 Et quò quemque modò fugiatque feratque labōrem. 890

Sunt geminæ Somni portæ, quārum altera fertur
 Cornea, quā vērīs facilis datur exitus umbris,
 Altera candenti perfecta nitens elephantō,
 Sed falsa ad cælum mittunt insomnia Mānēs. 895
 His ubi tum nātum Anchisēs unāque Sibyllam
 Prōsequitur dictis portæque ēmittit eburnā,
 Ille viam secat ad nāvēs sociōsque revisit.
 Tum sē ad Caiētæ rectō fert litore portum:
 Ancora dē prōrā iacitur; stant litore puppēs. 900

METRICAL INDEX.

33. Bis patriæ cecidère manūs. Quin prōtinus omnia.
 (*omnia*—synizesis.)
126. Trōs Anchisiāda, facilis descensus Avernō.
 (*Anchisiāda*—final syllable lengthened in *arsis*.)
254. Pingue super oleum infundens ardētibus extis.
 (*super*—final syllable lengthened in *arsis*.)
280. Ferreique Eumenīdum thalami et Discordia dēmens.
 (*Ferreī*—synizesis.)
287. Briareus—*eus* is diphthongal.

289. Gorgones Harpyiæque et forma tricoloris umbræ.
(*Harpyi*—*yi* represents a Greek diphthong.)

412. Dêurbat laxatque forôs simul accipit alveô.
(*alveo*—synizesis.)

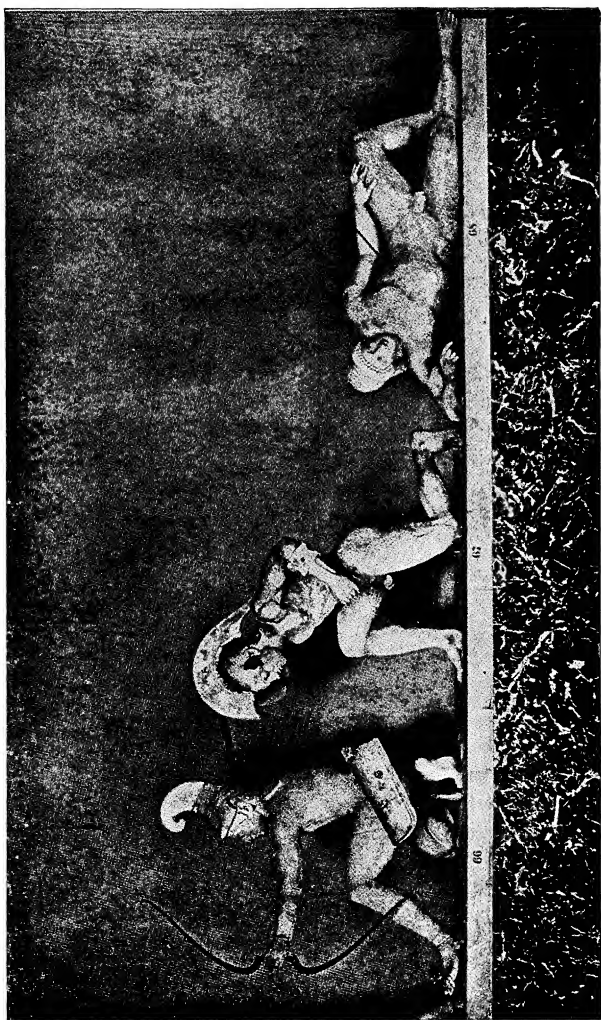
507. Nomen et arma locum servant te amice nequivi.
(*te*—vowel shortened in imitation of the Greek.)*

602, 603. Quos super atra silex iam iam lapsûra cadentique.
(*que*—synapheia.)

678. Dêsuper ostentat dehinc summa cacumina linquunt.
(*dehinc*—synizesis.)

768. Et Capys et Numitor et qui tē nōmine reddet.
(*Numitor*—final syllable lengthened in *arsis*.)

* It loses one of its *moræ* (or 'short times'), and the other remains short in *thesis*. Consult note on l. 261, Bk. V., and on l. 211, Bk. III.



PARIS, AENEAS, WOUNDED TROJAN

NOTES

BOOK I

Lines 1-11

Ille ego . . . horrentia Martis: the battery of arguments deployed by Henry in favor of these lines as coming from Virgil's own hand, as well as the authority of Hirtzel, the editor of the Oxford Text, amply justifies their retention. The latter says, *versus praeclarissimos iniuria poetae abiudicaverunt editores plerique*.

1. **primus:** sc. *fato*. This connection, suggested by Donatus, would do away with the objection raised by the previous settlement of Antenor. Other renderings are (1) 'of yore' (2) 'at the first' (3) 'foremost'.

2. **Italiam:** preposition omitted in poetry with names of countries, occasionally in prose with Greek names of countries in *us*, as *Aegyptus*, *Epirus*; **profugus:** the word strictly means 'an exile through misfortune'; **Lavinaque:** the *que* is epexegetic, hence the phrase *Lavina ora* more closely defines *Italiam*.

3. **litora:** preposition omitted in poetry; **ille:** elegantly redundant, cf. V, 456.

4. **memorem . . . iram:** the Greek *kóros*.

5. **conderet:** the subjunctive follows *dum* 'until' when the sense of purpose predominates, cf. *donec patres firmaret avctor* (Hor. C. III, 5). Conington renders, 'in the struggle to build his city'.

6. **unde:** for *a quo*; this usage is frequent in Livy.

7. **Albanique patres:** 'the lords of Alba', S.E. of Rome, whither

legend transferred the royal seat from Lavinium. **Romae:** perhaps an appositive genitive like *Patavi* l. 247, *moenia* being often used as a synonym of *urbs*.

8. **Musa:** is here Calliope; **mihi:** ethic dative; **quo numine laeso:** 'for what attainment of her deity', *quo* is best taken as it were adverbially — 'in what respect'. Henry stoutly maintains that *numine* is here used in its primary sense sc. *arbitrio*.

9. **dolens:** refers most probably to the grudge against Paris and Ganymede; **volvère:** 'to go the round of', 'circle through', infinitive by a poetic Graecism for *ut* + subjunctive after *impulerit*.

10. **adire:** 'to face', cf. *Gades aditure mecum* (Hor. C. II, 6); **pietate:** 'goodness of heart' towards God and man, cf. the Italian *pietà*.

11. **caelestibus:** it may be of interest to state that in the Third Punic War the worship of *Juno Caelestis* was introduced into Rome from Carthage; **irae:** nouns denoting an affection of the mind are frequently used in the plural to express *intensity* or *variety* of the feeling.

Lines 12-33

12. **fuit:** points the pathos of *antiqua*.^o Carthage, destroyed in 146 B. C., had not in Virgil's time been yet restored.

14. 'wealthy of substance and in war's pursuit none fiercer'.

16. The temple of Juno at Samos was one of the best known in classical antiquity; for the scansion see metrical index.

17,8. **hoc regnum esse . . . tenditque fovetque:** Kennedy tries to cut the Gordian knot of this construction by placing the comma after *gentibus* and rendering *tenditque fovetque* 'proffers and cherishes'. (Otherwise take *hoc regnum esse* on *fovet*—in a strongly volitional sense—and *tendit* absolutely.)

19. **sed enim:** best taken as a refined ellipsis, *sed* suggesting 'dread' (expressed in l. 23), and *enim* the reason for it.

20. **olim:** 'one day' cf. l. 203; **verteret:** subj. after relative of purpose.

21. **late regem:** 'imperial'; noun for adj. very common with verbals in *tor* and *-trix*.

22. **excidio Libyae:** the double dative construction cf. l. 299; **volvère:** Conington says we are free to choose in this word between the notions of a cycle, an urn, a spindle, a book, a wave.

23. **Saturnia:** an appellative of Juno when in stern mood.

24,6. prima: 'aforetime'; **repostum:** by syncope for *repositum*.

27. spretaeque: *que* is epexegetical cf. l. 2.

28. invisum . . . rapti: both epithets have their source in Juno's conjugal jealousy.

29. his accensa super: 'with this added fuel for her flame', *super* = *insuper* cf. II, 348; these words end the parenthesis begun in l. 25.

30. reliquias Danaum = *quos D. reliquerant*, hence the gen. is *subjective*; **Achilli:** regular Lat. genitive for Greek proper names of the 3rd decl., which, in Attic, form their gen. in *ovs*; **atque:** 'and especially.'

31. tantae molis erat: 'so toilsome was the task' or 'such an effort did it cost'; this predicative gen. is one of *quality*, or perhaps of (virtual) *cost*.

Lines 34-49

35-6. ruebant: 'upturned'; **sub pectore:** 'deep in her heart'.

37. mene desistere: this construction expresses surprise or indignation; there is a similar construction in Greek, e. g. ἐμὲ παθεῖν τάδε (Aesch. Eum. 837).

38. avertere: 'turn back'.

39. Pallas: akin perhaps to πᾶλλαξ in its old signification of 'virgin,' hence *Pallas Athene*, 'the Maid of Athens'; **ne:** attached to principal word = **nonne**.

41. et = 'namely'; others take it as forming a hendiadys.

42, 5. ipsa: 'in person'; **infixit:** 'pinned'.

46. incedo: cf. *incessu*, l. 405; here, however, there is not so much stress laid on the peculiarly gliding gait of deity; 'I who queen it through the courts of heaven'.

48. praeterea: 'after this'; **adorat:** the lit. meaning of *adoro* (*ad* + *os*) is to raise the right hand to the mouth and then wheel round to the right, as an act of religious worship; **et:** is the *et indignans*.

Lines 50-80

52. Aeolus: in Homer he is a jolly old patriarch, but in Virgil *il y a en lui du centurion*, as Sainte-Beuve remarks.

53, 4. Observe the five spondees, as in l. 55; **vinclis:** syncopated for *vinculis*.

56, 7. celsa sedet = 'sits loftily'; the verb is fond of *magnetising* the adjective away from its noun; **iras**: the plural is a Euripidean touch.

58, 9. The present subjunctives are used for vividness; **rapidi**: 'scouring'; **per auras** = 'through space'.

61. molem et montes: a hendiadys (ἐν διὰ δυοῖν), 'one thing through two', where one noun with an epithet, or a dependent genitive, is replaced by two nouns coupled by a conjunction.

63. laxas dare = *laxare*; the participle is proleptic.

64. supplex his vocibus usa est: 'addressed her suit'.

66. dedit = *permisit*; the wind is said to *lull* as well as to lift the billows.

67. aequor: a contained accusative; **Penates**: lit. deities of the interior of the house.

69, 71. ventis: dative; **bis septem**: in prose would be *bis septenae*.

73. conubio: see metrical index; **propriam**: 'thine forever'.

75. pulchra prole: either with *faciat* or *parentem*; **exigat**: 'eke out'.

77. 'it is my reverent duty to execute thy hests'.

78. hoc: is deprecatory, cf. IX, 287; **sceptra**: *intensive* pl., according to Wagner.

79. concilias: 'thou cementest'; **accumbere** = 'a seat at'.

80. potentem: 'lord of', cf. *Diva potens Cypri* (Hor., C. I, 3).

Lines 81-123

81, 82. The point at issue has been whether the seat of Aeolus was (1) on the top of the mountain, or (2) inside the mountain, or (3) on an *arx* apart; *conversa cuspidē* in (1) would mean 'with point inverted', in (2) 'with horizontal spear', in (3) 'with spear turned toward', i. e. Aeolus, going to the cave, 'struck the hill upon the side'; **agmine facto**: 'in banded array' or 'in marching order', cf. l. 434.

84. incubuere: 'down they swooped on' (instantaneous perfect); **totum**: *tortum*?

87. An onomatopoeic line; note the force of the *litera canina*.

90. intonuere poli: 'pole thunders unto pole'; **micat**: 'quivers'.

92. frigore = 'with a chill of fear'; the root-meaning of the word is *shudder*.

93, 4. duplices: (1) 'both'; (2) 'clasped'; **voce:** has the force of 'aloud'.

95. quis: for *quibus*; **altis:** the Troy of fame was the *sixth* city built on the levelled ruins of the older towns.

96. contigit: usually of *good* luck; **oppetere:** sc. *mortem*.

97, 8. Tydide: sc. *Diomedes*, from whose sword Venus rescued her son (Il. V, 239); **mene . . . potuisse:** same construction as in l. 37.

99. iacet: the tense recalls the past, as if present again; **saevus:** 'stubborn'.

102, 104. iactanti: dat. of relation; **avertit:** used *intransitively*; cf. l. 402.

107. harenis: instrumental abl.

109, 111. Aras: (1) situated between Sicily and Sardinia (Pliny); (2) between Sicily and Tunis (Long); **brevia et Syrtes** = *brevia Syrtium* (E. of Carthage).

114. ipsius: 'the Chief's'; so *αὐτός* can be used in Greek, cf. *αὐτὸς ἔφη*, 'the Master said it'; **a vertice:** Gr. *κατ' ἄκρης*; *pontus* a *vertice* = a 'comber'; Conington says that this use of *pontus* is peculiarly Virgilian.

117. Note the admirable wording to convey the realism of the scene.

118. gurgite vasto: 'the waste of waters'; the root of *gurgis* suggests the *roar* of waters.

121. grandaevus: Virgil is the first writer known to have used this word.

123. inimicum imbrem: 'the deadly element'.

Lines 124-156

126. alto: 'over the deep'.

127. placidum: (1) 'majestic'; (2) 'tranquillising'; (3) with *extulit*, 'calmly', cf. l. 56. [The adjective is suggestive of the phrase, His *Serene* Highness.]

129, 131. ruina: 'wrack'; **dehinc:** see metrical index.

133. iam: 'is it come to this, that?'; **numine:** 'sovereign will'.

135. The well-known example of *aposiopesis* (*ἀποσιωπᾶν*); see Introduction.

136, 8. post: 'another time'; **saevum:** 'formidable'.

141. clauso: conveys the *limited* monarchy of Aeolus.

148. This simile is remarkable as an illustration of nature from

man, the reverse of which is the general rule in Virgil as in Homer (Conington).

149. ignobile: Virgil had as little respect for the *vulgus* as Horace had.

151. pietate gravem ac meritis: (as we might say) 'of influence in Church and State'.

152. conspexere: instantaneous perfect; **arrectis animis:** 'with alert attention', 'on the *qui vive*'.

156. cursu: contracted dative; *secundo:* derived from *sequor*.

Lines 157-179

157, 158. Æneadae: 'the men (lit. the sons) of Æneas'; (a French commander still addresses his soldiers as *mes enfants*); **cursu . . . petere:** 'to run for'.

161. sinus . . . reductos: (1) 'retiring creeks'; (2) 'retreating ripples'.

164. scaena: (Gr. σκηνή fr. σκιά, *shadow*) (1) 'arbor' or 'canopy'; (2) 'back-ground'.

165, 6. imminet: 'beetles'; **adversa:** 'seaward'; **antrum** = 'creek'.

168, 71. nympharum = 'fit for nymphs'; **amore:** 'longing', cf. VI, 314.

176. 'and caught the flame on tinder'; in this rendering the *nutrimenta* will be the same as the *folia* (?); others take the second half of the line as a variation of the first half, identifying *nutrimenta* with *fomes*.

177. Cererem = 'corn', by metonymy ('change of name'); cf. *Martem*, VI, 165.

178. rerum: (1) 'troubles', Gr. πράγματα; (2) 'life'; a Greek gen. of 'antecedent notion'.

Lines 180-222

181. si quem: the pronoun has an adverbial force = 'if at all' or 'if anywhere.'

182. biremes: an anachronism like the *ancora* of l. 169.

184, 186. Note the spondaic slowness of these two lines.

188. gerebat: an imperfect like the *arcebat* of l. 31.

191. miscet agens: 'drives in confusion'—a graphic line.

193. fundat . . . aequet: the verbs are subjunctive because *purpose* is implied.

195. bonus = *benignus*; **deinde**: scanned as dissyll.; **cadis onerarat**: 'had shipped in jars'.

198. enim: 'in sooth'; **ante**: goes with *ignari* and not with *malorum*.

199. deus: Virgil, like Horace, had glimpses of a monotheistic Providence.

201. accestis: by syncope for **accessistis**: cf. *extinxem* (IV, 606) —common in Lucretius.

202, 3. maestum timorem mittere: 'away with fear and melancholy'; **olim**: 'one day'.

204. per varios casus: 'through ups and downs'.

205, 6, 7. tendimus: 'we are heading for'; **ostendunt**: 'promise'; **rebus secundis**: 'brighter days'.

209. Cf. the *fronte lactus, pectore anxius* of Tacitus, *Agric.* XXXIX.

210, 1. dapibusque: *que* is epexegetic; **tergora**: 'chine'; **viscera**: 'flesh'.

213. aëna: in these vessels (unless the poet is anachronous) the water was heated for bathing before the meal, and not for cooking meat.

215, 6. implentur: used in a medial or reflexive sense; **mensae remotae**: here a general expression for the conclusion of the meal.

218. inter: a case of anastrophe, or rather a remnant of the older usage.

219. exaudire vocatos: the reference is to the *conclamatio* which took place at the moment of death, its purpose originally being, as Henry says, to ascertain if the person were really dead. A similar practice still obtains when a Pope of Rome breathes his last.

Lines 223-253

'Here opens one of the three great passages of the poem in which the action is prophetically advanced into the Augustan age. These three passages (I, 223-296; VI, 756-860; VIII, 626-731) draw attention directly to what is the most vital and most permanent source of interest in the *Æneid*'.

225, 7. sic = 'and looking'; **tales**: with reference to *Libyae regnis*.

228. oculos suffusa: in the poets and Tacitus, an accusative expressing 'either a part of the body, or the thing worn' is frequently found after passive verbs, especially the past participle. In these

cases it may be said that the verb is used (mostly) in a middle or reflexive sense. See Introduction—Syntax.

236. omni dicione: i. e. both of peace and war.

237. quae te sententia vertit: an instance of Inversion (for *quae res sententiam tuam vertit*), with the pronoun treated adverbially.

238. solabar: applied here to the *cause* of the grief; **repensens:** 'balancing'.

243. penetrare: 'to thrid'.

244, 6. fontem superare Timavi: an explanation, approved by Nettleship and Tatham, is that the *fons Timavi* refers, not to the source, but to the *re-appearance* of a river which is subterranean in part of its course, and which occasionally bursts forth with great violence through the *ora novem*, and that *mare* was the local name for the river itself; **pelago sonanti:** 'with thundering billow'. [There appears to have been formerly some communication with the sea, by which some of the springs were rendered at times brackish, and hence perhaps the term *pelagus* applied by Virgil; this phenomenon no longer exists.]

247. urbem Patavi: see note on l. 7.

248. nomen dedit: he called them *Veneti*, a corruption of *Heneti*, from Paphlagonia; **arma fixit:** this expression symbolized the ending of a military career.

249. compostus pace quiescit: that the death and not the closing days of Antenor is meant, is argued from the words *nunc* and *compositus*. The *caeli adnuis arcem* of the next line implies, to my mind, a contrast between death and deification. Professor Church of Nevada University, however, (University of Nevada Studies, Vol. I, No. 2), in disposing of the 'tomb' view, says that *pax* cannot be proved to have been used of rest *in death* till after Virgil's time.

Lines 254-296

256. oscula libavit: lit. 'tasted the lips'; **natae:** dative, as is *metu* in the next line.

258. tibi: ethic dative; **et:** explicatory.

259. ad sidera: Wagner (*Quaest. Verg.*, x) differentiates—though not here—between *ad sidera* and *in sidera*, the former denoting *exaltation*, the latter *deification*.

262. 'and opening the volume further, I will elicit the secrets of

Fate'; Anthon, however, maintains that the metaphor is one of *cycles* and not of scrolls.

266. hiberna: note the camp-word; **Rutulis:** dative of relation.

267. cognomen Iulo: a court-poet's compliment to the *gens Julia*.

268. additur: in prose *accedo* is used as passive of *addo*; **regno:** ablative of respect.

269. volvendis: here loses its gerundive force as in *volvenda dies* (IX, 7); an old present participle identical in form with the gerundive, cf. *oriundus*, *secundus* (though these come from deponent verbs); it is to be further noted that not a few gerundive forms, e. g. *horrendus*, *tremendus*, *venerandus*, etc., are used as mere adjectives.

271, 2. multa vi: 'mightily'; **jam:** *de eo quod nondum est sed fiet aliquando* (Wagner).

273. regina sacerdos: 'a Virgin Queen'.

275. tegmine: either a 'helmet' or 'mantle' of wolf-skin; probably the latter.

282. togatam: the national garb was a symbol of peace as well as of power, cf. VI, 852.

283. Jove speaks not only as a sovereign (*placitum*), but as a Roman (*lustris*).

284. claras: Mycenae was remarkable for its site, wealth, and antiquity.

285. Argis: the Greek neuter *Argos* is here pluralized in a masculine form.

286. Troianus: Augustus had been adopted into the *gens Julia*.

289. spoliis Orientis: refers to the treasures of Cleopatra and the immense booty of Egypt.

290. secura: 'with heart at ease'.

291. A stately prophecy of the furling of Rome's battle-flag.

292. cana: (1) 'hoary' (2) 'spotless', cf. Horace's *albo fides velata panno*.

294. claudentur Belli portae: they had been closed (1) during the reign of Numa Pompilius, who built the Temple of Janus, (2) for a brief period after the first Punic War; **dirae:** really means 'eerie', hence *dirae Belli portae* may be freely rendered 'the gates of the War-spectre'; **Furor impius:** 'the Demon of civil strife'; (*in foro Augusti introeuntibus ad sinistram fuit bellum pictum et furor sedens super arma ænis victus, eo habitu quo poeta dixit.*—Servius); the painting was one by Apelles, representing War fettered and following the triumphal car of Alexander the Great.

Lines 297-304

297. Maia genitum: sc. *Mercurium*.

298. ut . . . pateant: because a command is implied in *de-mittit*; **Karthaginis:** the word itself means 'New Town'.

300. arceret: the tense is *secondary* because the clause is less vivid and more remote than the preceding one which depends directly on the (historical) present.

302. Poeni: *Poenus* is just $\Phi\omicron\iota\nu\iota\xi$, adapted to the analogy of the Latin tongue.

Lines 305-334

308. videt: see metrical index.

309. referre: the verb was technically used of a *magisterial* report.

310. convexo nemorum = (1) 'in embosoming groves' (2) 'in the wooded cove'; the modern geometrical use of the word *convex* was unknown to the Romans (Kennedy).

312. comitatus: 'squired'; for the simple ablative cf. *uno aut altero comitatus* (Tac. Agric., XL).

313. crispans: 'clenching' (not, *brandishing*).

314, 6. obvia: for *obviam* cf. l. 439; **fatigat:** 'out-tires', i. e. by outrunning.

317. Hebrum: the Hebrus is now called *Maritza*; it rises in Mt. Haemus (Balkan).

319, 20. diffundere . . . genu: both these constructions are *not* Graecisms, but pertained to the original language. See Introduction—Syntax; **nodo:** (1) 'in a knot,' (2) 'with a girdle'.

324. clamore: 'with tally-ho'.

327. virgo: a vocative meet for a goddess of the chase (cf. Hor., C. III, 22).

328. hominem: adverbial acc. (cf. *saltare Cyclopa*, Hor., Sat. I, 5); in poetry it is more frequent with the neuter of an adjective than with a noun.

329, 30, 31. an: rhetorical; **felix:** 'of good omen'; **tandem:** 'prithée', 'at all'.

332. This line is hypermetrical, the *que* being joined by synapheia to the next one; there are eight instances of this Inter-Verse Elision in Books I-VI.

Lines 335-371

335, 9. honore: 'homage'; **Libyci:** predicative.

340, 2. imperium regit: 'is Empress-Queen'; **summa fastigia:** 'the salient points'.

343. Sychaeus: in the quantity of foreign names the Roman poets are irregular; cf. l. 348.

345, 6. primis . . . ominibus: in parallelism with *intactam*.

347, 8. ante alios . . . medius: note the effective pleonasms.

350. securus amorum: 'regardless of the affection'; the plural is intensive.

352. malus simulans: 'shamming—the villain'.

356, 8. domus scelus: 'family tragedy'; **tellure** = *e tellure*.

359, 62. thesauros: see Vocab.; **ignotum:** 'untold'; **acer:** 'poignant'.

364. dux femina facti: quoted on the coins struck after the defeat of the Spanish Armada (1588).

367. Byrsam: Gr. *Bύρσα*, a corruption of Phoenician *Bosra*, 'citadel'; hence the misleading legend.

Lines 372-386

378. sum pius Æneas: for a vindication of the epithet, see Introduction—Pius Æneas.

380. genus: refers to Dardanus, son of Jupiter and Electra, who was said to have originally come from Italy. Kvičala, however, reads *est* for *et*.

385, 6. nec plura querentem passa: 'brooking no further plaint'.

Lines 387-417

388. adveneris: subjunctive after *qui* causal.

392. augurium: 'bird-lore', probably from a lost word, *aug-o*, 'I tell'; **vani:** cf. II, 80.

393-400. A famously discussed passage, the chief difficulty lying in *captas despectare*, for which Ribbeck (in Teutonic despair) would substitute *capsos respectare*! 'Henry seems unquestionably right in explaining *captas despectare* of the swans rising and hovering over the place where they had settled, this action being more fully expressed in the next two lines. The parallelism between ll. 396 and

400 exists, but it is inverted, *capere* corresponding to *subit*, and *captas despectare* to *tenet*.’ [The comparison, according to Henry, is, not of the swans dispersed by the eagle and taking refuge on the ground with the ships dispersed by the storm and taking refuge in port, but of the dispersed and reassembled swans with the dispersed and reassembled ships.]

399. puppes . . . pubes: ‘thy ships and chivalry’.

402. avertens: cf. *avertit*, l. 104.

403. ambrosiae: ‘immortal’, Gr. ἀμβροτος; **vertice** = *a vertice*.

405. incessu: not ‘tread’, but ‘gliding motion’. Note the *hiatus* in the line.

412, 14. Observe the meaningful position of *dea*; **moliri:** ‘to be hard at work upon’.

415. Paphum sublimis: *celsa Paphos* (X, 51) was the most celebrated seat of the worship of Venus; cf. Hor., C. III, 28.

Lines 418-440

418, 9. corripuere: ‘they speed on’ (instantaneous perfect); **plurimus** = ‘bulkily’.

422. strata viarum = *stratas vias*, ‘streets’; cf. *opaca viarum* (VI, 633).

423, 5. ducere: Gr. ἐλαύνειν; **locum tecto:** ‘dwelling-site’.

426, 8. legunt: zeugmatic; **theatri:** anachronous.

432. liquentia: from deponent verb *liquor*—*liqui*.

436. fervet opus = ‘they swarm o’er their work’: perhaps a variant for *fervent opere*.

440. viris: Greek dative of association; **ulli:** poetic dat. of the agent for *ab ullo*; cf. Ovid’s *quia non intelligor ulli*; this usage also extends to verbals in *-bilis*, cf. *nulli flebilior quam tibi* (Hor., C. I, 24).

Lines 441-493

441. laetissimus: ‘luxuriant’; the foll. genitive is thus easily explicable.

444. acris: Henry regards the epithet as generic, ‘war-loving’.

445. facilem victu: (1) ‘opulent’, paralleling the *dives opum* of l. 14; (2) ‘simple in their living’ (Henry).

447. numine: here almost equals the Hebrew *Shekinah*.

448, 9. nexaeque aere trabes: ‘in bronze were the *architraves*

set'; *trabes*, otherwise rendered (1) 'door-posts' (2) 'roof-beams'. Note the hypermeter in *que*.

453, 5. sub = 'from below'; **manus**: 'handiwork'; **inter**: Madvig happily reads *intra*.

459, 60. quis iam locus: 'what land is left?'; **laboris**: 'travail'.

462. '(here) mortal estate touches the soul to tears'; an anti-Stoic line, the second half of which repeats the first. Dr. Tyrrell of Trinity College, Dublin, holds that *rerum* means 'things inanimate', and *mortalia* 'the works of human hands'. In this case, as Glover ("Studies in Virgil") remarks, the poet would mean to suggest the appeal of *art* to the *sympathetic temper*, rather than of man's lot to man.

464, 9. inani: 'lifeless'; **tentoria**: an anachronism like the *anchors*, l. 169.

472. ardentes . . . equos: the steeds of Rhesus were in reality 'whiter than snow'.

473. gustassent . . . bibissent: subjunctives because expressive of Diomedes' *design*.

476, 8. fertur equis = 'is run away with'; **pulvis**: see metrical index.

480, 1. peplum: Minerva's processional 'robe of state'; **tunsae**: see note on l. 228.

483. Homer represents Hector as pursued three times around Troy previous to his death, after which, however, he is tied to the chariot of Achilles and dragged to the ships (Il. XXII, 208).

489. nigri = 'Ethiopian'; the Greeks originally thought that one of Homer's two *Æthiopias* was the realm of Memnon, the 'swart' but beautiful.

490, 1. Penthesilea and her Amazons—whose mythical region was in Pontus on the river Thermodon—are post-Homeric.

492. mammae: the Amazons—the word itself means 'breastless'—burned off the *right breast* for the better handling of the bow.

Lines 494-519

497. incessit: 'advanced in state'; **stipante**: the verb literally means 'to pack'.

499. Diana: note the long i.

501. deas: Henry would read *dea*, lengthening the final vowel in *arsis*.

504, 5. operi regnisque: hendiadys; **foribus:** the entrance to the *cella* or chapel within the temple.

506, 7. solio . . . subnixa: 'enthroned'; **operum laborem:** 'task-work'.

512. penitus: 'far away'; **oras:** preposition omitted.

515, 6. res . . . incognita: 'the riddle'; **cava:** 'shrouding', lit. 'hollow'.

518. cunctis: some MSS. read *cuncti* in connection with *veniant*.

519. veniam: 'grace'; **clamore:** sc. *suo*.

Lines 520-560

520, 1. copia: 'privilege'; **maximus:** sc. *natu*; **placido pectore:** 'with composure', cf. l. 127.

524. maria . . . vecti: accusative (contained object) of that *over which* motion takes place, cf. l. 67; III, 191. (The ordinary construction is found at III, 325.)

525, 6. infandos: 'dreadful'; **propius aspice:** 'bend a gracious regard'.

527. popolare: in early Latin and in the Augustan poets, an infinitive is sometimes used to express purpose after a verb of motion.

530. Hesperiam: 'the Land of the West'; Spain was *Hesperia ultima* (Hor., C. I, 36).

532. Oenotri: called from Oenotrus, a king of Arcadia who planted a colony in Bruttium.

534. For the 'half-lines' see Introduction.

535, 6. Note the combined action of star and wave; **caeca:** 'hidden'; **penitus:** as in l. 512.

537. salo: the 'sea near the shore', the 'offing'; cf. the Gr. ἐν σάλῳ στήναι.

541. bella cient: 'they are up in arms'; **prima terra:** 'on the brink of the land'.

543. at sperate deos: 'yet look to have to do with gods' (Conington).

544, 5. iustior: a negative is to be supplied from what follows; **bello et armis:** pleonastic, says Conington; but perhaps *bello* = 'soldiership', and *armis* 'personal prowess'.

547. aetheria: the word has been objected to as qualifying *aura*, but *aether* is used in VI, 436, of the earth as opposed to the lower world; **umbris:** ablative.

550. armaque: Heyne's variant *arva* gives (*pace* Conington) better sense.

552. remos: accusative of effect.

556. spes . . . Iuli: 'Iulus, our hope'; **an** appositive genitive, cf. l. 247.

558, 9. regem: complementary accusative; **simul ore** = 'in assent'.

Lines 561-578

563, 7. res dura: 'stress of circumstance'; **pectora:** 'minds', cf. II, 200.

568. The idea is: we do not lie so far outside the pale of civilisation.

569, 70. Saturniaque: *que* is epexegetic; **optatis:** 'choose'.

571. auxilio tutos: 'under escort'; **opibus:** 'stores'.

573. urbem: an instance of 'Inverse Attraction', the noun being put in the case of the relative following; cf. Terence's *eunuchum quem dedisti nobis quas turbas dedit*—a form of expression not uncommon in English.

576, 8. certos: by metathesis for *cretos*, from *cerno*, 'select'; **urbibus:** 'haunts of men'.

Lines 579-612

579, 80. animum arrecti = 'on the *qui vive*'; **erumpere:** used transitively.

584. unus: sc. *Orontes*; **os . . . similis:** see note on l. 228 and Introduction.

591. purpureum: cf. VI, 641. The word is used by the poets of any bright color; thus we meet with *purpurea nix* and even *purpurei olores* (Hor., C. IV, 1); **laetos honores:** 'the lustre of joy'.

593. The marble of Paros was gleaming white, see Hor., C. I, 19.

596. Note that Æneas is not egoistic in addressing *Dido*, whatever may be said of him with respect to l. 378.

600. grates: the word is used mostly with reference to the gods.

601. non opis est = *non est in potestate*; **iustitia:** the genitive was the old reading.

608. convexa: (1) 'hollows' (2) 'slopes'; **polus . . . pascet:** refers to the Epicurean doctrine that the stars are nourished by *fiery particles* contained in the aether itself.

610, 11. me vocant: the present tense suggests 'I must away'; **petit dextra:** 'puts forth his right hand to'.

Lines 613-642

613, 4, 5, 6. primo: adverbial; **sic ore:** 'in this strain'; **insequitur:** 'hounds'; **oris:** dative.

617, 8. Dardanio Anchisae: see metrical index; **alma:** an epithet of *motherly* goddesses.

620. finibus expulsum: cf. Hor., C. I, 7 (*sub finem*); **victor dicione** = 'by his conquering sword'.

625, 6. ipse hostis: sc. *Teucer*; **stirpe:** Teucer's mother was Hesione, daughter of Laomedon; **volebat:** 'fain would claim'; note the rhyming of the two imperfects.

630. An undying lesson of the mitigation of sorrow by sympathy.

636. dii: contr. for *diei*; Conington keeps *dei* = *Bacchi* (as wine would very naturally be a part of the 'joyaunce'). Henry has the same reading but, taking *dei* as it were epically, curiously refers it to Dido as 'benefactress'.

Lines 643-656

644, 5. rapidum: 'hot-foot'; **ferat . . . ducat:** subjunctives because of the *jussive* notion implied in *praemittit*.

648. pallam: a long and ample cloak worn by deities, prophets, and women; **signis auroque:** a hendiadys.

651. peterēt: see metrical index.

655. bacatum: 'beaded,' lit. 'berried'; **duplicem:** 'doubly decked?'

Lines 657-696

657, 8, 9. Cytherea: 'she of Cythere' (mod. *Cerigo*); **faciem:** 'form'; **furentem:** proleptic.

660, 1. ossibus: 'marrow'; **quippe:** is non-sarcastic; **ambiguum:** 'uncertain'.

663, 5. aligerum: first found in Virgil; **Typhoëa** = *fulminea*, see Vocab.

666, 8, 9. tua numina: 'your majesty'; **iactetur:** see metrical index; **odiis:** intensive plural; **nota:** a Graecism for *notum*, cf. *ἀδύνατά ἐστιν*.

672. tanto cardine rerum: 'in this supreme turn of fortune'.

674. quo numine: (1) 'by the influence of any god' (2) 'by any whim of her own' (Henry).

678, 9. mea maxima cura: 'my special *protégé*'; **pelago et flammis:** datives.

680. super: used (for *in* or *ad*) of motion to a *high* place.

682. mediusve occurrere: 'or intervene to thwart'.

683, 4. faciem . . . falle dolo: 'trick thyself in the form'; *faciem* is accusative of the effected object, cf. l. 552; **notos** = *proprios*.

686. Lyaeum: lit. the 'Liberator'; note the felicity of the word.

688. fallasque veneno: 'and poison unawares'. (Conington).

690, 2. incedit: another happy touch; **gremio dea** = 'in her celestial lap'.

Lines 697-722

697. cum venit: 'already at his coming'; **aulaeis:** 'beneath curtains'.

698. aurea: scanned as a dissyllable by synizesis; **mediam:** (1) 'in the centre' of the *triclinium* (2) 'in the middle' of the banquet-hall.

701. Cererem: by metonymy for 'bread'.

703, 4. quibus . . . struere: 'whose task is in their course to keep unfailing store'; **flammis adolere Penates:** (1) 'to honor (lit. *increase*) the Penates with flames' (2) 'to keep alight the hearth-fire'.

705, 6. ministri: 'sewers'; **onerent . . . ponant:** subjunctives after the *qui* of purpose.

707, 8. per limina laeta: 'thro' the festal halls'; **pictis:** 'brodered'.

712, 3. pesti: cf. IV, 90; **tuendo:** 'while gazing', cf. *fando*, III, 6.

714. Phoenissa: this word, associated as it is with the notion of 'purple-red', is here splendidly used to suggest Dido's crimson flushings of love.

716, 7. falsi: 'pretended'; **insidat:** 'is ambushing'.

720. Acidaliae: Venus was so called from *Acidalius*, a fountain near Orchomenus in Boeotia, where she used to bathe in company with the Graces.

721. praevertere: 'pre-occupy', 'surprise'; **desueta:** 'un-tenanted'.

Lines 723-756

723. mensae: the smaller tables on which the dishes were brought in and presented to the guests; these tables were changed with each successive course.

724. vina = 'wine-cups'; **coronant:** sc. *sertis*.

726. laquearibus: (1) 'chain-work' (2) 'panelled ceiling' (which latter, however, would appear to demand a spelling, *lacuaribus*).

734, 6. bona: 'kindly', 'genial'; **mensam:** sc. *secundam*.

737, 8. libato: used *absolutely*; **increpitans:** 'with a challenge'.

740, 41. crinitus: bards wore long hair in imitation of Apollo; **personat:** 'makes the hall ring'.

742. errantem: 'shifting'; **labores:** (1) 'eclipses' (2) 'revolutions' (Henry).

744, 6. Triones: i. e. the Great and Little Bear; **tardis:** 'long in coming on'.

747, 8, 9. ingeminant plausu: 'encore repeatedly'; **trahebat:** 'wore'; **longum:** 'to no end', cf. III, 487.

750. multa: when the same word begins and ends a line, it is known as *epanalepsis*.

751, 2. Aurorae . . . filius: sc. *Memnon*; **quantus:** 'the might of'.

THE JUPITER OF THE AENEID

What are we to say of the Jupiter of the *Aeneid*? We do not need to read far in the first book of the poem to find him spoken of in terms which remind us of Varro: "O qui res hominumque deumque aeternis regis imperiis" are the opening words of the address of Venus; and when she has finished,

Olli subridens hominum sator atque deorum
Vultu, quo caelum tempestatesque serenat,
Oscula libavit natae, dehinc talia fatur:
'Parce metu, Cytherea, manent immota tuorum
Fata tibi'.

Jupiter is here, as in Varro's system, the prime cause and ruler of all things, and he also holds in his hand the destiny of Rome and the

fortunes of the hero who was to lay the first foundation of Rome's dominion. It is in the knowledge of his will that Aeneas walks, with hesitating steps, in the earlier books, in the later ones with assured confidence, towards the goal that is set before him. But the lines just quoted serve well to show how different is the Jupiter of Virgil from the universal deity of the Roman Stoic. Beyond doubt Virgil had felt the power of the Stoic creed; but he was essaying an epic poem, and he could not possibly dispense with the divine machinery as it stood in his great Homeric model. His Jupiter is indeed, as has been lately said,¹ 'a great and wise god, free from the tyrannical and sensuous characteristics of the Homeric Zeus', in other words, he is a Roman deity, and sometimes acts and speaks like a grave Roman consul of the olden time. But still he is an anthropomorphic deity, a purely human conception of a personal god-king; in these lines he smiles on his daughter Venus and kisses her. This is the reason why Virgil has throughout his poem placed the Fates, or Destiny, in close relation to him, without definitely explaining that relation. Fate, as it appears in the Aeneid, is the Stoic *εἰμαρμένη* applied to the idea of Rome and her Empire; that Stoic conception could not take the form of Jupiter as in Varro's hands, for the god had to be modelled on the Homeric pattern, not the Stoic. It is perhaps not going too far to say that the god, as a theological conception, never recovered from this treatment; any chance he ever had of becoming the centre of a real religious system was destroyed by the Aeneid, the *pietas* of whose hero is indeed nominally due to him, but in reality to the decrees of Fate.—[Fowler, *Social Life at Rome*.]

¹ Glover, *Studies in Virgil*, p. 275.

BOOK II

Lines 1-13

1. 'They whisted all, with fixèd face attent' (Surrey). Henry, however, stoutly maintains that the latter half of the line is but a variation of the first half, so that *ora* means 'speech' or 'utterance'. It is probable, as Conington remarks, that Virgil did not carefully distinguish between the two senses of *ora*.

2. **toro**: literally means a *swelling protuberance*; **pater**: the old French 'Sieur'.

3. **ut**: 'how'.

5. **quaeque**: the *que* is epexegetic and limitative. The hero means that his narrative will be confined to what he himself saw and shared in.

6. **fando**: 'while speaking'.

7. **duri**: the Scotch 'dour'; **Ulixi**: see note on I, 30; this ending is usually chosen to avoid *sigmatismus* or over-sibilancy, i. e. when the previous word ends in *s*; cf. *Achilli*, l. 275.

8, 9. **caelo praecipitat**: 'falls from the steep of heaven'; the ancients always represented night as following the course of the sun; for the opposite expression, *ruit oceano nox*, see l. 250; **cadentia**: 'sinking'.

10. **amor . . . cognoscere**: 'the inf. is the direct object of the verbal action implied in *amor*', which is used in the sense of 'longing'; cf. I, 171 and VI, 314.

12, 13. **refugit**: instantaneous perfect; **incipiam**: 'I will try'.

Lines 14-57

15. **instar montis**: 'the size of a mountain'; **Palladis arte**: i. e. by the art invented and patronized by Pallas (Henry).

16. **abiete**: see metrical index; the horse is made of *maple* in l. 112, and of *oak* in l. 130.

18. **huc**: Kennedy connects with *sortiti* = *ad hunc (equum complendum)*; **virum corpora**: 'stalwarts'; for the construction cf. l. 623.

21. Tenedos was famous in Homer's time for a temple of Apollo Smintheus.

22. **dives opum**: cf. I, 14; **manebant**: imperfect after *dum* = 'all the time that'.

23. **statio**: 'roadstead'; (with *bene* instead of *male*, the last four words make the motto of the Cove of Cork).

24. **deserto in litore**: 'on a lonely part of the shore'; cf. *sicco litore*, III, 135.

25. **Mycenas**: being inland, is put by synecdoche for the Peloponnesus.

26. Observe the heavy spondees expressive of the late grief of 'Troyland'.

29, 30. **tendebat**: 'was tented'—an anachronism; **classibus**: 'squadrons' (MacKail).

31. donum . . . Minervae: 'the gift to Minerva'; the case is probably genitive.

34. dolo: his wife and child had been slain by Priam; **sic . . . ferebant:** 'were trending so'.

37. subjectisque: the *que* is disjunctive = 'or'.

39, 40. studia: 'factions'; **primus:** 'prominent'.

47. urbi: 'in poetry a dative of the Recipient is sometimes used instead of *ad* or *in* with acc. of motion'; cf. V, 451, and VI, 126, also l. 19, *supra*.

51. feri: 'creature', 'outlandish thing'.

53. cavae . . . cavernae: an archaic pleonasm.

54. laeva: used actively with *fata*, and passively with *mens*.

55. impulerat: the indicative represents the thing as though it had quite happened.

Lines 58-104

57. manus revinctum: the participle being strictly passive, the acc. is *internal*.

59, 61. ultro: 'purposely'; **animi:** 'at heart' (locative).

65, 66. ab uno disce omnes: a hackneyed quotation that usually leaves *crimine* out of sight.

67. A spondaic line admirably expressive of Sinon's play-acting; see metrical index.

72. Distinguish *infensi* from *infesti*; (both are participles of an old vb. *infendo*).

74, 5. quo . . . cretus, quidve ferat: indirect questions on *fari*; **memoret:** is an indirect jussive, on which depends *quae sit fiducia capto* = 'on what does he, the captive, rely'—*fiducia* being used subjectively.

77. fuerit: 'any indicative clause, which depends on a main verb in future time, must itself be expressed by a future tense, the future-perfect being employed if speaking of a *momentary* event'.

80. vanum: for *vac-num*, 'a humbug'; **improba:** 'mischief-making'.

82. Palamedis: neither in the Iliad nor the Odyssey does his name occur, but Æschylus, Sophocles, and Euripides each consecrated to him a special tragedy (now lost); there is a short but interesting account of Palamedes in Grote's History of Greece, Vol. I, c. 15.

83. falsa sub proditiōe: 'under a trumped-up impeachment'.

84. infando indicio: 'diabolical evidence'; Ulixes caused gold

to be buried in his rival's tent, and persuaded Agamemnon and the Grecian chiefs that Palamedes had received it from the Trojans.

85. cassum lumine: 'shorn of light', i. e. *deceased*; the root is CAV, 'emptied'.

87. primis ab annis: the phrase must not be too closely pressed, in order that it may fit in with the *dulces natos* of l. 138.

90, 4. pellacis: 'wheedling'; **tulisset:** 'had offered'.

95. remeassem: for *remeavissem*, a word specially used of victors; **ad Argos:** 'Argoswards', hence the preposition.

97. labes: 'taint'; some take it as *downfall*.

98, 9. The three infinitives are historical; **consciis:** (1) 'in his guiltiness' or (2) 'as a conspirator'.

100. nec . . . enim: 'norin sooth'; at the end of the line, *aposisis* occurs.

101. sed . . . autem: a combination found nowhere else in Virgil, though frequent in the comic writers; **nequiquam:** 'fruitlessly'.

103. idque audire: the vb. is here used in its *passive* sense, and *me* is understood—'that I am called this', viz. 'a Greek' (Henry); cf. Horace's *seu Jane libentius audis*; ἀκούειν is similarly used in Greek; **iamdudum sumite poenas:** 'exact the *old* penalty now'.

104. velit . . . mercentur: 'the pres. subj. refers to what would happen under a condition that may still be fulfilled'.

Lines 105-145

107. ficto pectore: 'with feigned emotion'.

108, 11. fugam: 'retreat'; **euntes:** 'starting'.

112, 15. acernis: see note on l. 16; **adytis** (fr. α, privat., δύω) prep. omitted.

116. sanguine et virgine caesa: a hendiadys; the *virgo* was Iphigeneia.

117. cum . . . venistis: need not be pressed; it is equivalent to *adventu nostro* (Con.).

118. litandum: 'propitiation must be made'.

121. cui fata parent: an indirect question on *tremor*; **fata:** 'oracle' (nom. case).

124. flagitat: 'fires questions'—the root is FLAG; **canebant:** 'divined'.

125. videbant: 'looked to'; cf. the well known *videant consules ne quid respublica etc.*

126. quinos: note the distrib. form after a numeral adv.; **tectus:** 'under cover'.

131. conversa tulere = (1) *conversa passi sunt* or (2) *converterunt* or (3) *converterunt et tulerunt*; each rendering has its advocates.

133. salsae fruges: or *mola salsa*, the sprinkling of the victim's head wherewith was called *immolatio*.

135. obscurus: proleptic use of the adjective by which a thing is represented as already done, though, in reality, it is to follow as a consequence of the action of the verb on which its noun depends; cf. our English expressions, 'kill a man *dead*', 'strike one *dumb*'. This line is said to recall Marius in the marshes of Minturnae.

136. A syntax-puzzle, especially the *si* clause: (1) it has been suggested that the line answers this original thought: *delitescam dum vela dent* (subj. after *dum* of purpose), *si forte dederint* (see l. 77, note), 'I will lie hid until they set sail, if haply sail they will'; (2) Nettleship quotes Donatus as taking *si forte dedissent* with the following line.

138. dulces natos: see l. 87; observe the laboring spondees.

139. quos . . . poenas: double acc. on *reposco*; the prefix *re* = 'in my stead'.

141. quod: the Gr. *πρὸς ταῦτα*; adverbial use of the relative in *adjuration*; **et:** epexegetic.

142, 3. per si qua . . . fides: the *si* clause takes the place of an acc.; cf. VI, 459.

145. ultro: 'gratuitously'; this adv. means, beyond what one would *expect*; cf. l. 59.

Lines 146-198

148. amissos . . . obliviscere: 'forego and forget'; the acc. (and not the gen.) is used, because the forgetting is to be *once and for all*.

150, 1. quis auctor? 'by whom fathered?'; **quae religio?** 'what sacred object?'

152. dixerat: 'he said his say'; **instructus:** 'schooled'.

154. vestrum: Markland reads *Vestae*.

157. 'no sin is it for me to undo the sacred ties of the allegiance which I swore to the Graii'.

158. ferre sub auras: 'to *air* abroad'.

163. auxiliis: intensive plural; Virgil appears to be fond of using the plural of neuter nouns in *-ium*, e. g. *exsilium*, *silentium*, *praemium*.

164. sed enim: the Gr. ἀλλὰ γάρ; see, however, note on I, 19.

165. fatale: 'fateful'; **aggressi:** 'making bold'.

166. Palladium: an old carven image in the citadel at Troy on which the prosperity of the city depended. It is said to have been three cubits high, with feet shut close together, an upraised spear in its right hand, and in its left either a distaff and spindle or a shield. Athene (Minerva) was said to have made it as an image of *Pallas*, daughter of Triton, whom she had slain unawares, while playing at wrestling.

169, 70. ex illo: sc. *tempore*; **fluere . . . referri:** 'ebbed, sunk under, and disappeared'.

171. ea = ejus rei; Tritonia: 'of Triton' (the *roaring flood*)—which points to water, i. e. *Oceanus*, as the source of her being. Oceanus was, according to Homer, the origin of all things, and of all *deities*. The worship of Athene (Minerva) and the story of her birth were connected with many brooks and lakes to which the name *Triton* was attached, notably in Boeotia and Lydia. [Perhaps the epithet may have been suggested here by the Palladium (l. 166), the image of Triton's daughter.]

176. extemplo: an *augural* word, originally from *ex + tempo*.

178. omina ni . . . Argis: Virgil is thinking of the Roman custom of unsuccessful generals hieing back to Rome to take the auspices anew; **numenque:** 'the good will of the gods'—the translator need not be more explicit than the poet.

179. avexerere: indicative, because the clause is parenthetic.

180. 'and now that they have run down the wind for their native Mycenae'; see l. 25.

182, 6. digerit: 'expounds' (lit., *classifies*); **caelo:** cf. l. 47.

188. religione: 'consecration'.

189. dona Minervae: 'the gift to Minerva', see l. 31; **dona:** intensive plural; the construction down to *nepotes* (l. 194) is that of oblique narration; **violasset:** 'in dependent clauses, the future-perfect of direct speech passes into the pluperfect subjunctive in indirect speech.'

192. Phrygibusque: 'we know with full certainty who the people of Troy were; we know that they were a Phrygian folk and spoke a tongue akin to our own' (Bury).

193. ultro . . . bello = 'in an *offensive* war'.

196. credita: supply *est*; **capiti:** sup ly *sumus*; **lacrimis coactis:** '*crocodile* tears'.

197. Larissaeus: 'of Larissa' (in Thessaly); loosely used for Achilles' natal place.

198. A proud, memory-haunting line

Lines 199-249

200. improvida: 'purblind'.

201, 2. Laocoon: the great work of sculpture found in the baths of Titus at Rome and preserved in the Vatican Museum, as also the treatise of Lessing on this subject, heightens the interest belonging to Virgil's episode of Laocoon (Kennedy); **ductus Neptuno:** he was properly a priest of Apollo; **sollemnis:** 'customary'.

203. a Tenedo: 'from the direction of Tenedos', hence the prep.; cf. l. 255.

208, 9. pone: 'aft'; **fit . . . salo:** 'the brine gurgles and foams'; onomatopoeic.

210. oculos: see note on l. 57; **agmine:** 'course'.

215. morsu: one of Virgil's wonderful ablatives, equivalent to a separate verb; **depascitur:** the prefix is intensive, as in *decertare*, *debellare*, etc.

216, 19. auxilio: predicative dat.; **terga:** acc. of the *medial object*, i. e. the acc. after passive verbs and their participles, used reflexively, like the Greek middle verb; cf. *vittas*, l. 221.

224. (A bull was to be Laocoon's own sacrificial victim), cf. l. 202.

225, 6. summa: 'on high'; **Tritonidis:** a female patronymic; see l. 171.

227. teguntur: passive used reflexively; probably this was the primary sense of the passive.

229. scelus = *scelestas poenas* (Henry).

231. qui . . . laeserit . . . intorserit: the relative is *causal*, hence the subjunctives.

234. moenia . . . urbis: 'the strong places of the city' or the 'city within'; where *muri* is not in immediate connection, *moenia* is often equivalent to 'city', e. g. l. 298.

235, 6. accingunt . . . operi: 'set to work', *sese* is understood; **rotarum lapsus** = *rotas labentes*; cf. *minae murorum* (IV, 88).

238. innuptae: used because *puella* of itself might mean a young *bride*.

240. minans: 'towering'; **urbi:** construe with *illabitur*.

242, 3. in limine portae substitit: a bad omen.

246, 7. dei iussu: she had slighted Apollo's love; **credita:** agreeing with *ora*.

248. quibus: the relative may be taken as either causal or concessive.

Lines 250-267

250. ruit Oceano nox: 'night rushes up from ocean'; cf. l. 8.

251. Observe the spondaic solemnity of the line.

255. A beautiful line, describing the moon-lit, silent sail from Tenedos.

257. extulerat: 'forthwith uplifted', *momentary* plpf.; **iniquis:** 'unfair'.

259. laxat: a zeugma; in this construction the verb is more particularly applicable to the *nearer* object; **Sinon:** mark the highly rhetorical position of the chief schemer's name; **ad auras:** 'to the open day'.

261. dirus (Ulixes): 'eerie' is the primal meaning of this epithet.

263. Pelides: other male patronymic suffixes are, *-ides*, *-ādes*, *-iādes*; **primusque (Machāon):** 'foremost'; Machaon was as conspicuous for his bravery as for his medical skill. Henry truly remarks that *primus* is perhaps the most frequently ambiguous word in the poem.

264. Epēos: the 'quantities' in Gr. proper names have to be watched.

265, 7. somno vinoque: a hendiadys; **conscia:** 'confederate'.

Lines 268-297

268, 70. mortalibus aegris: 'for ailing humanity'; **maestissimus:** 'woe-begone'.

273. traiectus lora: see note on ll. 57 and 210; **tumentes:** as the feet of a dead man do not swell from the compression of a rope, Dr. Henry considers that Virgil does not mean to represent Hector as wholly dead, when dragged around the walls by Achilles.

275. redit: a daring instance of the historical present; **exuvias:** *medial object* (see l. 219); the reference is to the armour 'doffed' (*exuo*) by Achilles, and borrowed by his friend Patroclus whom Hector slew; **Achilli:** the form in *-i* is adopted here to avoid *sigmatismus*; cf. l. 7.

276, 8. puppibus: for *in puppes*; **plurima:** note the emphatic position.

279. ultro flens ipse: 'ere he spoke (*ultro*), I, weeping too'.

281, 3. lux: 'blazon'; **expectate:** vocative by attraction; cf. the well-known *macte esto*.

284, 5. funera: 'fatalities'; **causa indigna:** 'indignity'.

287. nec me . . . moratur: 'nor recks mine idle questionings'.

291. sat . . . datum: 'to king and country hast thou paid in full'.

296. vittas Vestamque: a hendiadys; **potentem:** the Gr. *πότνια*.

297. adytis . . . penetralibus: 'from the Holy of Holies'.

Lines 298-369

299. diverso = 'in divers places'.

300. secreta (299) . . . **recessit:** (the residence, however, was *within* Troy, cf. ll. 730, 753).

301. armorumque ingruit horror: onomatopoeic; the notions of *menace* and *importunity* are attached to this verb.

302, 3. excutior: reflexive; **arrectis auribus:** 'all ears'.

305, 6. rapidus: 'scouring'; **boum labores:** 'the ox-ploughed fields'; Homer's *ἐργα βοῶν*.

309. manifesta fides: 'the truth is out'.

310, 11. ampla: magnetised by *dedit*; **Volcano:** by metonymy for *igne*.

311, 12. ardet Ucalegon: cf. *dedicatum Apollinem* (Hor. Od., I, 31) where Apollo is put for his temple; **Sigea:** the two first vowels are long.

313. An onomatopoeic line, crowded with the *litera canina*.

314. I clutch my arms with reeling brain

But reason whispers, arms are vain. Conington.

319. arcis Phoeique: i. e. of 'Phoebus in the citadel'.

321, 2. trahit: an instance of zeugma; **ad limina:** 'to my door'; 'how goes the day, Panthus? how seize the citadel?' **quam:** (Burmann reads *qua*) has a quasi-adverbial use as in I, 8; the *citadel* was the goal of Aeneas (l. 315) as well as the key of the situation; **pren-dimus:** the indicative (and not the subj.) is used here because the former mood is admissible (in direct questions); '*ubi certum est id quod per verbum indicatur, sed illud tantum incertum quomodo vel per quem fiat aliquid*' (Wagner, Quaest. Virg., XXXI, 4); cf. III, 367.

Others take *res summa* for (1) 'the public weal' or (2) 'head-quarters', and *arcem* for 'vantage-point'.

324. ineluctabile: 'inextricable'.

325. fuimus Troes: '*Trojans* are we no more'.

326, 7. ferus . . . transtulit: 'angry Jupiter has cast all into the scale of Argos' (MacKail).

328. arduus . . . instans: note the emphatic positions of the two leading words.

330. bipatentibus: (1) is taken by Donatus to mean 'open at both sides of the city' (Nettleship); (2) others read the meaning of 'double' into the first part of the word.

332, 3. alii: Klouček reads *illi*; **augusta viarum:** cf. *strata viarum*, I, 422; the construction is also found in Livy and Tacitus; **ferri acies:** 'a line of steel'.

335. caeco marte: 'in blind mellay'.

344, 5. gener: (i. e. '*prospective*'); **qui:** causal; **furentis:** 'inspired'.

347, 8. confertos: fr. *confercio*; **super his:** 'therewith'; **frustra** = 'in cause forlorn'.

349. audentem: there is the variant, *audendi*.

351, 2. excessere omnes . . . di: an allusion to the purely Roman custom of *evocatio* or 'summoning forth' of the deities of a beleaguered city before its destruction.

353. moriamur . . . ruamus: usually taken as a *hysteron-proteron* ('a putting of the cart before the horse'), but Page holds that the second clause is simply *explanatory* of the first.

354, 5. salus: 'salvation'; **sic . . . additus:** 'thus was their young blood spurred to madness'.

356. improba rabies: 'mad malice'—a good translation is often secured if one renders the Latin noun by an English adjective, and the Latin adjective by an English noun, e. g. *vastum aequor*, 'the watery waste', *dulcia furta*, 'stolen sweets'; **caecos:** goes with *exegit*.

360. cava: 'sheltering', lit., *hollow*; cf. I, 516.

361. funera: 'fatalities'; **fando:** goes with *explicit*; **explicit aut possit:** the potential subj. is sometimes explained by the ellipsis of an *indefinite* protasis.

363. multos dominata per annos: 'that queened it full many a year'.

364, 5. inertia: (1) 'helpless' (2) 'unresisting' (Henry); **religiosa:** 'hallowed'.

369. pavōr: see metrical index; **plurima . . . imago** = 'a panorama'.

Lines 370-468

373, 4. sera: used in an active sense; **rapiunt . . . feruntque:** cf. the Gr. ἀγειν καὶ φέρειν, and our 'harry and carry'.

375. itis: it is a mistake to translate *eo* always by 'go' (Tatham).

377. sensit . . . delapsus: usually taken as a Graecism for *sensit se delapsus esse*; Gossrau maintains that *sensit* is used absolutely.

379, 80. aspris: by syncope for *asperis*; **nitens:** usually taken with *humi* in the sense of 'pressing'; others construe with *sentibus*, 'trudging through'.

381, 2. iras: see I, 12, Mähly reads *ira se*; **colla:** acc. of respect; **abibat:** conative impf.

388, 9. dextra: 'lucky'; **insignia:** 'trappings'; **in hoste:** 'in dealing with a foe'.

392. galeam: *medial object*, see note on ll. 216, 19; **insigne decorum:** 'goodly device'.

394. Dymas ipse: 'Dymas too'.

396. haud numine nostro: 'under a protection not our own'; *momine* has been proposed.

397, 8. congressi: 'closing'; **Orco:** see l. 47.

402. nihil: adv. acc.; **divis:** dative case.

404. crinibus: 'by the hair'; **templo . . . adytisque:** a hendiadys.

406. arcebant: 'pinioned'.

411. obruimūr: see metrical index.

412. iubarum: genitive of source.

413. gemitu atque . . . ira: 'with a groan of rage'; **virginis:** gen. of reference, specially common in Greek after words of *anger*'.

415. gemini Atridae: 'the *two* sons of Atreus', i. e. Agamemnon and Menelaus.

417, 8. laetus Eois . . . equis: 'blythe with the steeds of Dawn'; **tridenti:** the three 'teeth' or prongs symbolised the triple dominion over lake, sea, and river.

423. ora: 'speech'; **sono:** abl. of respect.

424, 5. illicet: for *ire licet*, a summary expression; **armipotentis:** sc. *Minervae*.

426, 8. unus: emphasises the superlative; **dis aliter visum:** 'Heaven's ways are not as ours' (Conington).

430. infula: a flock of wool dyed red and white, and knotted at regular intervals with a riband (*vitta*) so as to form a long fillet, worn by priests.

431. Iliaci cineres: Henry holds—with an eye to the awkward *occasu* of the next line—that the ashes are, not of *Ilium*, but of *Ilian men*; **flamma extrema:** ‘pyre-flame’; **occasu:** ‘wreck’, or—if one agrees with Henry—‘fall’.

433, 4. vitavisse: supply *me*; **vices . . . manu:** the rendition of this passage varies with the punctuation; the present text puts the comma after *vices*, and removes it after *fuissent*, so that *Danaum* depends on *manu*, and *ut caderem* on *si fata fuissent*. In any case, *vices* is difficult to translate—‘turns’ is the primal meaning of the word.

436. Ulixi: subjective genitive; cf. I, 30.

439. bella: the archaic form of *bellum* is *duellum*, our ‘duel’.

440. indomitum: the French *à l'outrance*.

441. testudine: formed by the interlocking of shields held over the soldiers’ heads.

443, 4. gradibus: ‘rungs’; **protecti:** proleptic; **fastigia:** ‘battlements’.

445. tecta: another reading (adopted by Hirtzel) is *tota*

447. extrema iam in morte: ‘in the throes of death’ or ‘at death’s door’; **telis:** ‘for weapons’.

448, 9. alta: another reading is *illa*—could *alta* be the pf. part. pass. of *ALO*? **imas:** ‘below’; cf. I, 404.

451, 2. succurrere: in prose would be *ad succurrendum*; **vim addere:** ‘to furnish fresh vigor’, or, ‘to swell the force of’ (Mac-Kail).

453, 4. pervius usus tectorum inter se Priami: ‘a wonted passage from wing to wing of Priam’s palace’; **relieti:** ‘lonely’.

457. soceros: ‘parents-in-law’, i. e. Priam and Hecuba; **trahabat:** a picturesque word.

458, 9. evado: the prefix has the force of ‘up’, cf. *eductam*, l. 461; **irrita:** ‘at random’.

460, 1. in praecipiti: ‘sheer on the brink’; **tectus:** ‘with its roof’.

463, 4. summa . . . tabulata: ‘the top-flooring’; ‘the floor of the tower was on a level with the terrace-roof of the palace, and so called *summa*’.

465. sedibus: ‘stance’.

466. Observe the dactylic movement of the line.

Lines 469-558

470, 1. tells et luce: a hendiadys; **gramina:** *medial object*.

472, 3. bruma: for *brevuma* for *brevissima* (*dies*); **exuvlis:** 'slough', fr. *exuo*.

475. micat: 'flickers'; **linguis trisulcis:** mark the *hissing* words.

477. Scyria pubes: 'the chivalry of Scyros', whence came Neoptolemus.

478, 9. tecto: 'the roof' (most probably); **ipse:** sc. *Pyrrhus*.

482. et ingentem . . . fenestram: 'and made a huge, gaping aperture'.

484. penetralia: 'the *sanctum*'.

487. cavae: 'vaulted', lit., *hollow*, with special reference to *sound*.

488. aurea: the epithet furnishes a tragic contrast, acc. to Sidgwick. Francis Thomson, in his now famous essay on Shelley, speaks of the *golden* leaves (i. e. the stars) shaken from the tree of Heaven by the hand of doom; it is also worthy of note that the moon is always *golden*—never 'argent'—in Greek poetry. •

490. oscula . . . figunt: to denote a fervid farewell; the present editor once witnessed in Ireland this passionate mode of leave-taking.

492. ariete: an anachronism; for scansion, see metrical index.

493. ianua: leading into the *atrium*; Virgil is thinking of a Roman palace.

494. fit via vi: (alliterative), 'might makes a way'; **rumpunt:** 'they force'.

496, 7. non sic: 'not so (furiously)'; **aggeribus:** 'dams'; **gurgite:** 'with its flood'.

498. furens cumulo: 'a raging mass'; the abl. is one of *manner*, so peculiar to Virgil.

501. centum nurus: *centum* is here used indefinitely, I think; **per:** 'amid'.

504. barbarico = *Phrygio*; Virgil makes Æneas speak like a Hellenised Roman.

508, 9. medium: picturesque for *mediis*; **tremantibus:** 'palsied'.

510. ferrum: *medial object*; a much-quoted example of this construction.

512. aedibus in mediis: Virgil is following the details of a Roman dwelling when he so places the *ara*.

515. nequiquam: 'bootlessly'; **condensae:** 'huddled'.

519. **tam dira:** 'so unblest'.

520. **cingi:** has a middle force; the infinitive after *impulit* is poetic.

521. **defensoribus:** being plural, must allude to Priam's *weapons*; the word is applied to inanimate things in Caesar, B. G., IV, 17.

524. **sic ore** = 'in this strain'.

526, 7. **de caede:** 'from the murderous hand'; **per tela, per hostes:** construe with *elapsus*.

529. **infesto vulnere:** 'with levelled stroke'.

530. **iam iamque tenet:** 'every moment is on the point of holding'.

531. **evasit:** 'emerged'.

533. 'here Priam, although in the very grip of death'.

536. **pietas:** 'righteousness', as I think, instead of 'pity' (as Henry renders), because Priam's words bespeak *retribution* (*praemia debita*).

538⁴ 9. **me cernere . . . fecisti:** instead of *ut cernerem*, by a Greek construction; such a syntax is frequently employed when a *result* (and not an *intention*) is spoken of; **funere** = 'a reeking corse'.

541. **talis in hoste:** differs from *talis in hostem* in this that in the former more stress is laid on the *object*, in the latter on the *subject*.

542. **erubuit:** an intrans. vb. of *emotion* with an acc.; cf. I, 67, 524.

543. **meque in mea regna remisit** = 'and sent me back, a king as I had come'.

545. **repulsum:** supply *est*.

546. **umbone pendit:** i. e. it stuck loosely in the leather of the 'boss'.

547. **referes . . . ibis:** here the futures are used as *ironically polite* imperatives.

548. **tristia:** 'shocking'.

551, 3. **lapsantem:** Virgil is the first to use this word; **extulit:** flourished; **lateri:** poetic for *in latus*.

554, 5. **haec finis:** note the gender; **hic exitus illum sorte tulit:** 'this his *exit* at the hand of fate'.

556. **populis terrisque:** go with *superbum*.

557. **iacet . . . litore truncus:** a covert reference to the fate of Pompeius Magnus.

558. **avulsum . . . corpus:** supply *est* after both these words.

Lines 559-623

559. circumstetit: 'beset'.

562. subiit deserta Creusa: 'Creusa forlorn rose before me'.

565, 6. et corpora . . . dedere: 'and leapt headlong to the ground, or dropt exhausted into the flames'.

567. The lines from 567 to 588 are said to have been cancelled by Virgil's literary executors Tucca and Varius—the same two who excised the four opening lines of the poem—either because it was felt to be *outré* for the hero of an epic—and he the 'pius Æneas'—to meditate the murder of a *grande dame* who had taken sanctuary; or because the passage is inconsistent with VI, 510 sqq. Most editors, however, from internal evidence at least, admit the genuineness of the episode. Henry thinks that the passage was an after-thought, not well dove-tailed in; and that this after-thought, if actually expunged, was so expunged, not at all on account of the unmanliness of Æneas' intended onslaught on Helen, but 'altogether as an after-thought, which, however beautiful in itself, was so awkwardly filled in as rather to be an eyesore than an ornament'. **adeo:** emphasizes the *iam*; **super unus eram:** tmesis; he was *alone* on the roof; **limina Vestae:** in the *citadel*, acc. to Conington; in the *palace*, acc. to Henry.

569. Tyndarida: Gr. acc. of *Tyndaris*, a female patronymic.

571. infestos: of *feeling* or *attitude*, as *infensus* of *actual hostility*; both come from an old verb, *infendo*.

574. invisa: 'the hateful one'; others render, 'unobserved'.

575. ira: 'wrathful desire'—an unexampled use; but cf. *amor* in the sense of *yearning*.

576. sceleratas: referred by some to Helen, and by others to Æneas; Henry renders it 'devilish'.

577. scilicet: for *scire licet* (ironical); **incolumis:** 'without scathe'.

578. parto: 'virtual'; cf. l. 784.

579. patres: Hirtzel by adopting *patris* has eased, if not solved, the difficulty of this line.

580. ministris: when the abl. of the agent is used without a preposition as here, more stress is laid on the action than on the doers; cf. Horace's *cena ministratur tribus pueris*.

581. occiderit . . . arserit . . . sudarit: the future-perfects indicate the *causes* of the indignation notified by the simple futures *aspiciet*, *ibit* and *videbit*; cf. IV, 591.

584. feminea: adjectives in *-eus* very frequently assume the place of an obj. gen.

585. nefas: 'the damndèd thing'; **merentis:** either acc. pl. with *poenas* (admitting — *is* = — *es*), or gen. sing.; the gen. is less violent than the acc. which would make *merentis* = *meritas*, an unprecedented use.

586. laudabor: 'I shall be quoted'; **explesse:** syncopated for *explevisse*.

587. flammae: even Cicero twice constructs *implere* with a gen.; cf. I, 215.

588. 'thus was I raving and my frantic design was sweeping me onward'.

590. pura . . . in luce: 'in perfect light'; **confessa deam:** 'a goddess shewn'.

591, 2. qualis . . . et quanta: 'in shape and stature'.

595. nostri: distinguish fr. *nostrum*; **tibi:** possessive dative.

596, 7. non: poetic for *nonne*; **superet:** for *supersit*; cf. l. 643; **coniunxne:** note the unusual position of the enclitic.

600. tulerint . . . hauserit: 'here the perfect subj. (instead of the present) implies that the destruction would almost precede the withdrawal of protection'.

601, 2. tibi: 'mark you', ethic dative; **divum . . . divum:** an instance of *anaphora*.

605, 6. umida circum coligat: 'spreads dank and dark around'; **ne . . . time:** observe the poetic use of the imperative in prohibition.

610. Neptunus: one of the two builders of Troy's walls now is active in their overthrow.

611, 12. a sedibus: 'from its stance'; **Scaëas portas:** 'the West-Gate', facing the Greek camp and the sea.

613. prima: either 'prime mover' or 'foremost'.

614. ferro accincta: 'sword in hand'; cf. VI, 570.

615. Tritonia . . . Pallas, cf. II. 171 and I, 49.

616. limbo: adopted instead of the ordinary reading *nimbo*, which means either 'storm-cloud' or 'halo'. The *limbus* was the broad border of Minerva's *peplum* or 'robe of state' on which was embroidered the battle of the Giants; with such *limbus*, remarks Henry, either taken literally, or representing the whole skirt, Pallas is refulgent.

617. ipse Pater: sc. *Juppiter*; **vires secundas:** 'the verve that wins'.

619. eripe fugam: i. e. seize upon flight, since you can *rescue* nothing else.

623. numina . . . deum: like the *virum . . . corpora* of l. 18. [Who, with any dramatic sense, would ever wish this 'half-line' complete?]

Lines 624-633

625. Neptunia: cf. l. 610.

628. usque minatur: (1) 'threatens aye to fall'; (2) 'keeps its head high' (Henry).

629. comam: cf. I, 228; 'with quaking foliage and rocking crest nods on'.

631. congenuit: the prefix is intensive, and the tense *gnomic*, i. e. the perfect used of what happens regularly or proverbially.

iugis: goes with *traxit ruinam*; note the forcibly expressed climax;

632. deo: *deus*, like *θεός*, denotes 'a divinity', male or female; cf. VII, 498

633. expeditor: 'I clear my way'.

Lines 634-678

634. perventum: the passive of *venio* (and its compounds) is used when the *goal* is looked to, rather than the motion towards.

636. primum . . . primum: the *anaphora* brings out the anxiety of *pius Aeneas*.

638. integer aevi: 'in its prime'; a special use of the defining genitive after *negative* adjectives; cf. Horace's *integer vitae* (Od. I, 22).

639. solidae: 'whole'; **suo robore:** 'in *native* vigor'.

642. una: (note the plural form) viz. in the time of Laomedon, at the hand of Hercules whom Laomedon had cheated of the stipulated reward for the rescue of Hermione.

643. superavimus = *superfuimus*, hence *urbi* in the dative.

644. positum: 'laid out'; **affati discedite:** 'say the death-farewell and go'.

645. manens: I have boldly adopted Kvičala's reading, instead of *manu*, which is equally unsatisfactory, whether it conveys the notion of *resistance* or of *suicide*.

646. facilis iactura: he had been smitten with lightning and so marked out by Jove himself as a reprobate unworthy of sepulture;

so explained, the expression becomes one of religious resignation to a loss than which none was deemed more grievous in the ancient world.

647, 8. iam pridem . . . demoror: *iam pridem* gives the present a perfect force; *demoror* governs *annos*, cf. III, 481.

649. fulminis: Anchises was struck by lightning for having boasted of his amour with Venus; **ventis:** the ancients believed that wind accompanied and even caused a thunderbolt.

650. memorans: 'rehearsing'; **fixus:** 'obstinate'; some render the word literally.

651, 2. lacrimis: abl. of respect; **vertere:** for *evertere*.

653. fato urgenti incumbere: 'to lend his weight to the push of doom'.

654. 'he refuses, unmoved in place and purpose'.

660. sedet hoc animo: the metaphor is taken from a *balance*, of which that scale in which the greater weight is placed is said *sedere*; cf. IV, 16.

661. isti . . . leto: 'that death *you court*'; cf. l. 521.

662. multo Priami de sanguine: 'reeking with Priam's blood'.

663. Observe the balanced antithesis of this line.

664. erat: the impf. of 'sudden recognition'; cf. Horace's *tempus erat dapibus* (Od. I, 37); **quod me . . . eripis:** Conington rightly says that this clause is the subject.

665, 6. ut: explicative; **mediis:** V. has *medium* in l. 508; **iuxta:** adverbial.

667. mactatos: 'victimized'; **cernam:** a correct tense-sequence, owing to the present-imperfect use of *erat*.

668. A line that rings of 'the forlorn hope'; **lux ultima:** 'the last *veille*'.

669. sinite instaurata revisam: 'the imperative of *sino* is regularly followed by the subj. without *ut*; the finite parts of *sino* are followed by the acc. + inf.'; **instaurata:** proleptic; see l. 135.

671, 8. accingor: reflexive; **coniunx quondam tua:** a fond reproach.

Lines 679-704

683. apex: a 'cone' of flame (most probably); the phenomenon was supposed to portend regal power to the one on whose head it appeared; **tactu:** goes with *innoxia* as abl. of respect; **molles:** 'wavy'.

684. pasci: 'to play', lit. to *graze*.

685, 6. trepidare . . . excutere: restinguere: *historical* infinitives; Wagner styles such an infinitive *absolute* (see *Introduct.*); here the mood expresses the excitement of the scene.

687. Anchises was supposed to have received the gift of divination from Venus. Conington.

690. hoc tantum: 'this once, alone'

691. augurium: the MSS. have *auxilium*; **firma:** i. e. by an *additional* omen.

692. subitoque: the *que* is paratactic, i. e. archaically used for *quum*, 'when'.

693. laevum: adv. acc.; a lucky omen with respect to *thunder*.

694. facem ducens: 'with torch-like trail'.

697, 8. signantem vias: 'marking *its* pathway', although Henry lavishes a wealth of instance to shew that it is the *route of Aeneas* which the meteor 'marks'; **tum longo . . . lucem:** 'then, lo, a long-drawn furrow-line of light!'

699. ad auras = 'up'; carefully distinguish '*ad*' *auras* from '*in*' *auras*.

701. nulla est mora: 'delay is *nilled*'; **numine:** 'holy keeping'.

Lines 705-729

705, 6. clarior . . . auditur: note the verbal combination of sight and sound.

707. imponere: pres. imperative pass. in a reflexive sense.

708. umeris: abl. of instrument.

709. quo res cunque: tmesis; **periculum:** syncopated.

711. servet: is this a subjunctive of *obligation*? cf. VI, 407.

713. egressis: dative of relation; this dative is especially used with (present) participles in *local* phrases, and in expressions of *judging*.

714. Cereris desertae: 'of Ceres in the waste'—an instance of *enallage*.

715, 6. religione patrum: 'in ancestral awe'; **sedem:** 'tryst.'

717, 9. que: epexegetic; **attrectare:** used of 'handling' *sacred* things; **vivo:** 'running'.

721, 2. umeros . . . insternor: the verb is middle, and the acc. *medial object*, if it be Aeneas himself who does the 'spreading'; **super:** adverbial; **fulvique:** the *que* is epexegetic.

723, 4. dextrae . . . aequis: a touching child-picture.

725. pone: 'behind'; **opaca locorum:** 'the shadyways'; cf. I, 422.

726. dudum: distinguish from *iamdudum*.

727. adverso glomerati ex agmine: 'banded in mass against me'; the preposition *ex* has its counterpart in such phrases as *ex adverso*, *ex propinquo*, etc.

729. suspensum: 'in alarm'; **comiti:** i. e. *Iulus* (l. 711); there is no mention of Creusa because she was supposed more or less to take care of herself; in his absorbing anxiety for his helpless father and little son, Æneas once more justifies the epithet of *pius*.

Lines 730-794

731. viam: Markland reads *vicem*; note the transitive use of *evasisse*.

732. Observe the dactylic movement of the line.

735. nescio: only *ego*, *duo*, *scio*, and *nescio* have the *o* short in Virgil; note again the fluttering dactyls.

736. confusam: proleptic; cf. l. 135.

738, 40. Heu misero . . . incertum misero: goes with *fato*, according to Henry, since otherwise *mihi* should be expressed. Kennedy's note on these grammatically difficult lines is as follows: We think in the first place that the comma should be removed after *via*, making *resedit* an alternative for *erravit* only; then, if the place is incorrupt, it would seem that the two first lines form a direct alternative question, answered by *incertum* in the next: 'alas, my wife Creusa stopt short—was she snatched . . . by fate, or was it that she strayed from the road, or sat down fatigued? a doubtful question (*incertum*)'.

742. antiquae: cf. *desertae*, l. 714.

745. deorumque: mark the *hypermeter*, the *que* being tied to the *aut* of the next line.

749. fulgentibus: he no longer recked of personal danger. Conington.

750. stat: the full form is *stat sententia*.

753, 4. qua . . . extuleram: 'by which I had issued forth'; **vestigia . . . lustrō:** 'I scan and follow back my footprints with searching gaze in the night'.

755. silentia: poetic plural, frequent with nouns in *-ium*.

756. si = 'to see if'; **tulisset**: correct tense-sequence, because *refero* is hist. pres.

758, 9. illicet: cf. l. 424; **ad auras**: much stronger of course than in l. 699, but still distinguishable from 'in' *auras*.

761. porticibus: abl. of place; **asylo**: 'sanctuary', dat. after *lecti*.

765, 6. auro solidi: a variation for *ex auro solido*; **pueri**: 'children'.

768. umbram: as a synonym of *nox*, is always singular.

771. ruenti: several MSS. have *furenti*.

772. infelix: goes with *mihi* (l. 773); 'lucklessly lost to me'.

773. nota major: 'larger than life'.

774. steterunt: see metrical index; **faucibus**: 'throat'.

775. adfari . . . demere: historical infinitives (so called), used here in *sedata oratione* (Wagner); see l. 685 for the usage in *oratione concitatore*.

779. Note *aut* following *nec*; **ille . . . regnator**: 'the sovereign ruler'.

781, 2. Lydius: i. e. 'Etruscan'; it was the anciently received opinion that the Etruscans were a Lydian colony; **arva . . . opima virum**: the genitive may depend on *arva* or on *opima* (which latter word Henry takes in the sense of 'in prime condition'); **leni agmine**: 'in gently-flowing volume', a picturesque phrase taken from old Ennius.

784. parta: 'secured'; **dilectae . . . Creusae**: obj. gen.; cf. I, 462.

786, 7. servitum: supine after *ibo*; **Dardanis**: 'a Trojaness'; cf. *Tyndaris*, l. 568.

788. deum genetrix: sc. *Cybele*, the great Phrygian goddess.

792, 3, 4. These three lines are repeated in VI, 700, 1, 2.

Lines 795-804

797. admirans: 'to my surprise'.

798. exsilio: predicative dative; **pubem**: 'adult body'.

800. deducere: the regular word for taking out a colony.

801. Lucifer: 'the morning-star' (Venus) which appeared to rise from the top of Ida, East of Troy.

804. sublato . . . genitore: the most striking instance and illustration of the *pietas* of Æneas.

THE LAOCOON GROUP

This very famous and beautifully executed work of art now stands in the Belvidere Hall of the Vatican. It was discovered in 1506 A. D. under a heap of rubbish in the Baths of Titus, and a princely reward was bestowed on the discoverer by Pope Julius II. The right arms of Laocoon and of the younger son were lost, and Michael Angelo undertook to restore them, but did not complete the task . . . Some say the existing arms are the design of Girardin, formed when the group was brought to Paris among the spoils of Napoleon, which were restored to Italy in 1815. . . Lessing, in his epoch-making work *Laocoon* (1766), which defines the differences between Poetry and the Plastic Arts, hypothetically accepts the late Roman origin; but it is in order to show how the artists, assuming that they took Virgil's description as a model, must have varied the details. . . Though the work clearly does not belong to the best period of Greek art (for the moment chosen for portrayal is when passion is at its height, and there is nothing further to which the imagination can rise, while the noblest Greek statues never represent a crisis in passion, just as the best Greek speeches never break off, as ours do, in an impassioned burst of eloquence), still we cannot doubt that it was produced about two centuries before Virgil wrote. The artists followed the version of the story given by Arctinus in his *Sack of Troy*, where *one* of the sons is represented as escaping. In the statue, the elder son is extricating his foot from the coil, his face expresses sympathetic horror at the fate of his brother and the anguish of his father; but the hope that he at least may be saved sheds a gleam of light on the gloomy picture of pain. Sophocles in his lost play broke away from this tradition, and Virgil follows him in representing *both* sons as slain. We notice in passing how disproportionately small both are depicted according to Greek habit, in order to give the greater prominence to the principal figure. The mould of the features shows that they are not boys, but that the elder, at all events, is approaching manhood. . .

Mr. Ruskin's adverse criticism that 'no group has exercised so pernicious an influence on art as this' is to be attributed to the predominance of technical skill over ethical motive, which was characteristic of the Rhodian School of oratory as well as statuary. But others, as Byron and Goethe, have not failed to see a moral teaching in the piece.—[Philip Sandford M. A.]

BOOK III

Lines 1-12

1. **res Asiae**: 'the realm of Asia'; Priam had nine princes tributary to him, who sent contingents to Troy.

3. **fumat**: the smoke is conceived of as *continuing* after the overthrow (Conington); **humo**: 'from the ground'; **Neptunia**: here a tragic epithet. Why?

4, 5. **diversa**: 'distant'; **desertas**: 'unpeopled'; **quaerere**: complementary infinitive after *agimur*; **auguriis divum**: cf II, 293, 619, 695, 780.

7. This line is at variance with II, 781; and, as such, is cited by Henry as an instance of the fact that the Aeneid was an unfinished poem; **sistere**: used intransitively.

9. **et**: paratactic, cf. II, 692; in l. 12 it is epexegetic.

12. A spondaic line, see metrical index; when the fifth foot is a spondee, the fourth foot is usually a dactyl.

Lines 13-48

13. 'in the distance lies a peopled, prairie-land of Mars'.

14. **acri**: L. opposed the introduction of the worship of Bacchus.

17. **fatis iniquis**: 'in an evil hour'.

18. **Aeneadas**: there was a town Aenos (*Eno*) near the mouth of the Hebrus; but who its actual founder was is not decided.

19. **Dionaeae**: 'daughter of Dione'; this epithet connotes *affection*.

20. **auspiciibus** = 'to bless'; the word is proleptic.

23. **horrida myrtus**: 'myrtle bristling'; [Juvenal has *horrida mater*, i. e. 'a matron in weeds'.]

24, 5. **viridem . . . silvam**: 'the green growth'; **tegerem**: used of *religious* decoration.

28. **huic**: an adroit use of the dat. of 'the thing concerned'; **atro . . . sanguine**: may be taken with either *guttae* or *liquuntur*.

29. **mihi**: possessive dative.

30, 1. **gelidus coit**: 'runs cold', the adj. is proleptic; **lentum**: 'tough'.

32. **causas . . . latentes**: 'to fathom its secret'.

34. venerabar: conative impf.; **agrestes:** i. e. the *Hamadryads*, who had trees under their special protection.

35. Gradivum: see Vocab.

36. rite: like *pious* and *pietas*, is sometimes used with reference to the gods; **omenque levarent:** 'and alleviate what boded ill'.

40. vox reddita: 'an answering voice'; the answer is to the *act* of Aeneas. Page.

41, 2. iam: 'at last'; **scelerare:** a rare, old-fashioned word.

43. aut = *neque*, because coloured by the preceding *non*; **stipite:** is emphatic, hence to supply *externus* to *crur* seems gratuitous.

44. The strangely impressive line which haunted the great Savonarola. Sidgwick.

45. Polydorus: Virgil follows Euripides, and not Homer who represents Polydorus as slain by Achilles before the walls of Troy; the *spiky* sound of the line has been noticed.

46. iaculis . . . acutis: 'with pointed shafts'. Virgil expresses himself invertedly, as if the spears were the *result* of the vegetation, instead of being that out of which the vegetation grew. Conington.

47. ancepiti . . . formidine: i. e. 'between doubt and fear'; **mentem:** cf. II, 273.

48. The Virgilian formula for surprise or fright; **steterunt:** see metrical index.

Lines 49-68

51, 2. regi: sc. *Polymnestor*; **cingi . . obsidione:** a military anachronism.

54, 6. res: 'the star'; **fas:** 'sacred tie'; **potitur:** see metrical index; **quid:** cogn. acc.

57. auri sacra fames: 'thou *mastering* thirst for gold'; *sacer* here = the Gr. *δῖος*.

59. refero: a *senatorial* word.

61. linqui: notice the passive inf. wedged in between *excedere* and *dare*; **classibus austros:** hypallage (see Introduct.) for *classes austris*.

62, 3. instauramus: 'we solemnize'; Henry renders, 'we begin *de novo*', i. e. 'we bury Polydorus anew'; **tumulo:** 'on the mound'.

64, 5. caeruleis = *nigris*; **maestae:** 'in mourning'; **crinem:** *medial object*.

- 66. inferimus:** a mortuary verb; cf. the noun *inferiae*.
68. condimus: 'we lay'; **supremum voce ciemus:** the *Have, Vale, pia anima*, of the final farewell; *ciere* here = 'to invoke'.

Lines 69-120

70. lenis = *leniter*, cf. V, 764; **crepitans:** 'soughing'; **auster:** generic.

71. deducunt: the ships had been beached (*subductae*).

73. medio: Delos was the centre of the Cyclades.

74. A spondaic line with two hiatuses; see metrical index.

75. pius Arquitenens: it was the 'Archer-god's' birth-place.

79. veneramur: the Gr. *προσκυνοῦμεν*; Page renders, 'we gaze with awe upon'.

80. This line is said to convey a hidden compliment to Augustus as *Princeps* and *Pontifex*.

81, 3. tempora: medial object; **hospitio dextras** = 'the glad hand'.

85, 7. propriam: cf. VI, 871; **reliquias . . . Achilli:** cf. I, 30.

88. quem sequimur: cf. II. 367 and II, 322.

89. 'an omen grant, O lord, and inspire (lit. glide into) our minds'.

91. The first *que* is lengthened in *arsis*; see metrical index.

92. cortina: the bell-shaped cover of the tripod.

93. summissi petimus terram: 'we kneel upon the ground'; in the old Christian churches there was a 'station' for this devotional act. Henry.

94, 5. quae . . . eadem: observe the indefinite *quae* followed by the demonstrative *eadem*, instead of the commonplace anteced. and rel. construction.

98. Observe the stately spondees.

102. monimenta: 'memorials', 'sagas'.

105. The existence of a M. Ida is adduced to prove that Troy was colonized from Crete. Conington.

106. A line of special interest in the light of recent excavations.

107. maximus unde pater: 'whence our progenitor'.

108. Teucrus: usually written *Teucer*; **Rhoeteas:** i. e. 'of the Troad'.

109, 10. optavit: 'chose'; **habitabant:** subj. omitted, as in l. 106.

111. Cybeli: a mountain in Phrygia; **Corybantia:** the Corybantes were the cymbal-priests of *Cybèle*. [The late Prof. Huxley used to style the tactics of the Salvation Army 'Corybantic Christianity'].

112. nemus: this lengthening in *arsis* is chiefly in the caesura, or when a proper name or Greek word follows, or where the sense is interrupted (*Tatham ex Roby*).

116. nec longo . . . cursu: about 150 miles; **Juppiter:** i. e. the 'Weather-god'.

118. aris: abl.; **meritos mactavit honores:** 'slew fit sacrifice'; *honor* is a favorite word of Virgil, and we find it in various senses. *Sidgwick*.

120. pecudem: cf. V, 772.

Lines 121-146

122. Idomeneia: Gr. acc.; cf. ll. 400, 1.

123. hoste: 'from the foe'; **astare:** 'are ready to our hand'.

124, 5. Ortygiae: i. e. 'Quail-island', an old name of Delos; **portus:** 'the friendly harbour', intensive plural; **bacchatam iugis:** 'with its ridges of revelry'.

126. niveam: because of its marble; the annals of Athens to B. C. 264 were cut on Parian marble.

127. consitam: the MSS. have *concitam*.

128. vario certamine: 'in emulous dissonance'; see *Introduct.* 'Hints for Translation'.

130. prosequitur: 'attends'; **Curetum:** the *Curetes* were demi-gods armed with weapons of brass who drowned the cries of the new-born Zeus (*Juppiter*), by striking their spears against their shields; they gave their names to the priests of the Idaean Zeus.

132. optatae: 'chosen'; Henry renders, 'promised'; **molior:** 'I set to work upon'.

134. amare: prolative inf., i. e. one which carries on (*profert*) the sense; **attollere tectis:** 'to raise and roof'—one of Virgil's peculiar ablatives; some, however, regard *tectis* as a dative of purpose.

135. sicco . . . litore: 'on a dry part of the shore', cf. II, 24.

136. conubiis: cf. I, 73, and metrical index; Munro, however (on *Lucretius* III, 476), scans the *u* short.

137. dabam: 'I was meting out'.

139. letifer annus: 'a deadly season'; cf. *formosissimus annus* (Ecl., III, 57).

141. steriles: proleptic; **exurere:** infinitive absolute, (so-called *historic*).

144. ire: cf. l. 134; **veniam:** 'grace'.

145. quam . . . finem: the gender is, acc. to Gellius, decided by the ear; **ferat:** indirect question; **laborum:** objective genitive.

Lines 147-191

148, 9. terris: for *in terris*; **Phrygiue:** *que* is epexegetic (as so often elsewhere), i. e. it so connects two phrases, more or less different, so that they *coalesce* into one notion.

151. in somnis: best taken so; *insomnis* (one word) would mean 'sleepless', though the plural noun *insomnia* (in IV, 9, and VI, 896) means 'dreams'.

152. insertas . . . fenestras: a phrase which has exercised commentators; (1) Conington takes it of the 'windows let in' to the wall (2) MacKail renders 'latticed', taking *insertas* as equivalent to *clatratas* (3) Servius suggests 'unbarred' (*non seratas*) (4) Henry, original as usual, says that the picture represented is that of the moon's 'streaming' in through the 'window-sashes' which, having been removed during the day (as is still usual in some parts of Italy), were 'restored to their place' (*insertas*) at night.

153. adfari . . . demere: infinitives absolute *placidae narrationis* (cf. Wagner, Quaest. Virg., XXX); the line is repeated from II, 775.

155. ultro . . . mittit: 'goes so far as to send us'; *ultro* = 'to a point beyond' (what is expected).

158, 9. tollemus in astra: 'we will glorify'; **magnis:** sc. *Penatibus*.

160. longum fugae . . . laborem: 'travel's lengthened travail'.

161. mutandae sedes: 'change thou must thy mansionry'; **suasit:** 'advised'.

62. Cretae: gen. (the Penates speak of it as a *small* island); Wagner takes it as dative by a Graecism for *in Creta*.

163, 6. These lines repeat I, 530-533; **Italiam:** the root-meaning is 'Steer-land'.

167. propriae: cf. l. 85.

168. a quo: there is a difficulty as to the antecedent, for *Dardanus* (and not *Iasius*) was the reputed ancestor of the Trojans; Servius cuts the knot by saying boldly that *quo* refers to *Dardanus*.

170, 171. Corythum . . . Ansonias . . . Dictaea: consult Vocab.

173. illud: emphatic; **sopor:** the Gr. *δραπ*; **coram:** 'face to face'.

174. velatas = vittatas; praesentia ora: 'their gracious presences divine'.

176. supinas: i. e. with the palms upward.

177, 8. cum voce: taken with *tendo* by quasi-Syllepsis, cf. II, 688, and Introduct. 'Grammatical Figures'; **libo:** the Gr. *λεβω*; **intemerata:** 'pure'.

180. ambiguum: 'double'; **geminos parentes:** i. e. *Teucer* of Crete, and *Dardanus* of Italy; **novo:** 'strange'.

182. nate . . . fatis: cf. V, 725; distinguish *exercitus* fr. *exercitatus*.

183. casus Cassandra canebat: observe the alliteration; has it special point here?

184, 5. repeto: sc. *memoria*; **portendere:** supply *eam* as subject-acc.

187. crederet . . . moveret: dubitative subjunctives; the imperfects denote *continued* action in past time.

189. ovantes: a picturesque word.

191. vastum aequor: 'the watery waste,' a contained acc. of limitation; **trabe:** by synecdoche for *nave*.

Lines 192-218

194. caeruleus: 'dun'; **astitit:** 'drew up'.

195. inhorruit . . . tenebris: 'shuddered and gloomed'; cf. V, 11.

197. gurgite vasto: 'on the weltering waste', cf. l. 191.

198. nox umida: 'dank night'; figuratively as in l. 195.

200. caecis: 'viewless'; observe that *caecus* can have three meanings.

201. negat: supply *se*; **caelo:** 'by the sky' (instrumental abl.).

202. nec meminisse: draw a *dicit* out of *negat*, to supply before the inf.

203. tres adeo . . . soles: 'for *quite* three days'; **caeca:** 'blinding', see l. 200; the cacophany in *caeCA CALigine* is pointed out by finical critics.

207. cadunt: 'droop'; **remis:** dative.

208. verrunt: 'they lash'; its root-meaning is 'drag', cf. the Gr. *σῦρειν*.

211. See metrical index; instead of the diphthong *ae* being elided before a vowel, it is *shortened* (by a Greek license); cf. (for a *long* vowel so shortened) V, 261, and VI, 507.

212, 3. Phinēia . . . domus: when the Argonauts landed in Thrace they found the king Phineus blinded and vexed by the Harpies; **metu:** sc. of *Zetes* and *Calais*, the two Argonauts who chased them away.

215. pestis et ira: 'a wrathful scourge'; hendiadys.

Lines 219-267

220. laetas: 'goodly'.

223. in partem praedamque = *in partem praedae*; hendiadys.

224. toros: 'hassocks'; observe the cheery dactyls.

227, 8. foedant: 'spoil'; **tum vox dira:** 'moreover a ghastly screech'.

234, 5. capessant . . . gerendum: explain the *double* construction after *edico*? Notice the stern spondees of the latter line.

237. latentia condunt: 'they hide out of sight'; (the *locus classicus* of the figure *prolepsis*).

238. ubi delapsae sonitum . . . dedere: 'when they clamorously swooped down'.

240. invadunt: 'lay on'; **nova:** 'strange'; cf. l. 181.

241. pelagi . . . volucres: they were grand-daughters of Oceanus; **foedare:** in apposition to *proelia*.

246. 'prophetess of ill, and gives vent to her feelings in these words'.

247. pro: 'in defence of'; some render, 'in requital for'.

248. Laomedontiadae: i. e. 'ye sons of perjury'; see Vocab., s. v. *Laomedon*.

249. patrio = 'by heritage'; see note on l. 241.

250. accipite . . . animis: 'take to heart'.

252. Furiarum . . . maxima: cf. VI, 605; Virgil here confuses the Harpies with the Furies.

253, 4. Italiam . . . Italiam: cf. *bellum . . . bellumne*, ll. 247, 8; the repetition constitutes the figure of *anaphora*.

255, 6. ante: separated from *quam* by *tnesis*; **dira fames:**

'famine'; **nostrae iniuria caedis**: 'the outrage of your *onslaught* upon us'; **caedis**: gen. of definition.

257. subigat: the subj. is used because *preventiveness* is implied. The prophecy is chaffingly fulfilled in VII, 112-25; and is there attributed to Anchises.

258. et in silvam . . . refugit: 'and winged away to covert in the wood'.

260. armis: is entirely independent of *exposcere* (next line) and depends on some such verb as *contendere* understood. Henry.

262. sint: subj. because the idea is *part* of what the *socii* said; **dirae obscaenaeque**: 'unnatural and ill-omened'.

264. indicit honores: cf. I, 632.

267. excussos . . . laxare rudentes: 'unravel and let go the sheets'; *excussos* is proleptic.

Lines 268-293

269. 'where wind and pilot wooed the way'; **vocabat**: note the sing.

270. nemorosa Zacynthus: see metrical index; Zacynthus is the mod. *Zante*.

271. Same: otherwise known as *Cephallenia*; **ardua saxis**: 'rocky and steep'.

273. Observe the grim spondees.

274. Leucatae: celebrated as the scene of the 'Lover's Leap'. Conington.

275. aperitur Apollo: cf. *ardet Ucalegon*, II, 311, 12; editors differ as to whether the temple at Leucata or at Actium is meant; if the latter, another compliment to the victor of Actium is conveyed.

276. parvae . . . urbi: Actium, most probably.

277. This line is repeated at the end of the Sixth Book (l. 901).

278. insperata: 'beyond our hopes'.

279. lustramur: reflexive; **Iovi**: 'in honor of Jove'; **votis**: 'with votive offerings'; (or is *votisque* another of Virgil's wonderful ablatives = 'and pay our vows'?)

280. 'and we *crowd* the shores of Actium with the games of Troy'; the line is a compliment to Augustus, who instituted *ludi Actiaci* for his victory in 31 B. C.

281. oleo labente = 'smooth with oil'; *labente* being in the nature of a transferred epithet.

284. A poetic way of saying that 'the sun by his revolution completes the year'; there is no need to point or press *magnum*.

286. gestamen Abantis: the name suggests the legendary shield hung in the temple of Juno at Argos, and borne in procession by the victor in the Argive games.

287. carmine: 'with the motto'; Henry says it was inscribed on the shield itself.

288. The verb of 'dedication' is omitted for terseness; **de Danaïs:** 'won from the Greeks'.

291. Phaeacum: the Homeric inhabitants of Scheria, identified with Corcyra (*Corfu*).

292. portu: contr. dative; **Epiri:** the word lit. means 'mainland'.

293. celsam: the epithet is misplaced, as the town lies low.

Lines 294-355

294. rerum: 'of a story'; **occupat:** 'engrosses'.

296. conjugio: abstr. for concrete; **Aeacidæ:** Pyrrhus was the great-grandson of Aeacus.

297. cessisse: 'had passed to'; **patrio:** she was a *Cilician* in reality.

298, 9. amore compellare . . . cognoscere: the infinitives are the direct object of the action implied in *amor*; see II, 10.

301. sollemnes: 'the anniversary'; **et:** epexegetic.

302, 3. falsi Simoentis: 'of the pseudo-Simois'; **cineri:** sc. *Hectoris*.

304, 5. inanem: 'untenanted'; **causam lacrimis:** 'a motive to weep'.

308. medio in visu: 'even as she gazed'.

309. Mark how the rhythm tallies with the meaning.

310. te: goes with *adfert*; **facies . . . nuntius:** for the nom., cf I, 314.

313, 4. . . . to that passionate cry

Scarce can I frame brief answer and, much moved,

Gasp out in faltering accents:

317-19. heu: is entirely retrospective; **Hectoris Andromachen:** Kennedy rightly says that *propriety* calls for the acc. case; **Pyrrhin:** for *Pyrrhine*; **conubia servas:** 'art still the wife?'; **conūbia:** Munro (see l. 136) admits that the *u* of this word is long in *arsis*.

321. felix una: 'supremely happy'; **Priamēia virgo:** sc. *Polyxena*.

322. hostilem ad tumulum: she was sacrificed to the *manes* of Achilles; **Troiae sub moenibus altis:** loose geography, but good rhetoric.

325. patria: cf. *patrio*, l. 297.

326. stirpis Achillēae: sc. *Pyrrhus*; **fastus juvenemque:** a union of abstr. with concrete; cf. II, 36, 654; l. 328; V, 484.

327. servitio enixae: 'a slave-mother'; *enixe* is a variant.

328. Ledaeam Hermionen: Hermione was daughter of Helen, who was daughter of Leda.

329, 30. famulo famulamque: 'aye, a thrall to a thrall'; **illum:** sc. *Pyrrhus*.

331. scelerum furiis: i. e. the madness arising from his murder of his mother.

332. patrias . . . ad aras: Virgil does not specify; neither need we.

333, 4. Neoptolemi: another name for *Pyrrhus*; **regnorum . . . pars:** sc. *Epirus*; **reddita cessit:** 'having been made over fell to'; **Chāonios:** the Chaones of *Pelasgic* stock were much more ancient than Helenus and Chaon.

336, 7. Iliacamque: the *que* is epexegetic; **dedere:** 'have shaped'.

340. This is the only instance in Virgil of a half-line with the sense incomplete; the attempts of scholiasts and others to complete it have been mere cobbling. Kennedy would render the hemistich as it stands, 'whom Creusa bore to thee while Troy was *still standing*' (*iam*).

341, 2. ecqua: *ecquis* is used in excited (or incredulous) questions; **ecquid:** is here equal to an indefinite *ne*.

343. avunculus: distinguish from *patruus*.

344, 5. longos . . . fletus: 'and prolonged the idle wail'; the *spondees* most suitably express at once the tears of Andromache and the stately advance of Helenus.

348. multum: the adv. here is more euphonious than the adj. (*multas*) would be.

349. simulata magnis: 'a copy of the great original'.

351. amplector limina: cf. II, 490.

354, 5. aulai: archaic for *aulae*; **Bacchi:** by metonymy for *vini*. It is difficult to decide whether the idea of *libation* or of *banqueting* is uppermost in these two lines; the *pateris libamus et auro* (of Georgic II, 192) would suggest the former.

Lines 356-373

356, 9. dies alterque dies: 'day after day'; **interpres:** 'spokesman', 'dragoman'.

360, 1. Clarii lauros: the 'bays' of Apollo at Claros (N. of Ephesus) sheltered an oracle, like the oaks of Zeus at Dodona; **sentis:** 'hast sense of', the verb is highly zeugmatic; **linguas:** 'language', such birds were called *oscines*; **praepetis:** an augural word; five ways of divination are here mentioned.

362, 3. omnis: the variant is *omnem*; **religio** = 'voice of heaven'.

364. petere . . . temptare: Tatham quotes two instances from Cicero of the inf. after *suadeo*; **repostas:** for *repositas*, 'distant'; Henry renders, 'in store'.

367. obscenamque famem: 'and famine fell'; **vito:** the anticipative present, sometimes found as an emphatic substitute for the future; cf. *abeo aut maneo?* Ter. Ph., V, 1; cf. also l. 88, and II, 322.

368. quidve sequens: a virtual protasis; **possim:** note the change to the delib. subj.

369, 70. de more: 'solemnly'; **vittasque resolvit:** the hair was allowed to fly loosely about before prophesying; cf. VI, 48.

371. limina: here the *adytum* or 'shrine'; cf. l. 91.

372. multo suspensum numine: 'thrilled with suspense from the presence of deity'.

373. divino: 'inspired'.

Lines 374-462

374, 5. majoribus . . . auspiciis: the *majora auspicia* at Rome pertained to the *higher* magistracies, praetorship, consulship and censorship; **manifesta fides:** 'there is evident assurance'; cf. II, 309; **fata:** this word appears to have three significations in Virgil: (1) 'predictions' (2) 'ordained course of events' (3) in some passages (as here) the word seems to share in both meanings; cf. *Classical Review*, Vol. XXIV, No. 6, p. 171.

376. volvitque . . . ordo: 'and rolls the wheel of change, this is the circle of ordinance'.

377. quo: for *ut*, in a comparative clause; **hospita:** 'friendly-strange' (if I may be permitted a *Carlyleism*).

379. Parcae: see Vocab.; **Saturnia:** this epithet attaches to Juno when in *surly* mood.

383. longis . . . terris: abl. of means rather than of separation; observe the perfect balance (but oracular vagueness) of the line.

384. ante: separated from its *quam* (l. 387) by tmesis; **Trinacria:** lit. 'three-promontoried', sc. Pachynus (*C. Passaro*), Pelorus (*Capo di Faro*) and Lilybaeum; **lentandus:** 'must be bent'.

385. lustrandum: *lustrō* means lit. to 'purify' (*by walking around* the object), hence 'traverse'—it is a favorite word with Virgil; **aequor:** lit. 'level space'.

386. Aeaeae . . . Circae: see Vocab., and VIII, 11.

387. possis: see note on l. 257; **urbem componere:** 'found a settled city'.

389. tibi: ethic dative.

390. ilicibus sus: by the artificial stress laid on the last two syllables, the poet asserts the importance of the sow. Tatham remarks that there was probably a place genuinely called Troja—*troia* being an old Latin word for 'sow'—in Latium:

391. The sow and her litter were supposed to typify Alba Longa and her 30 colonies.

394. Notice how the spondees are wedged in between the cheery dactyls of l. 393 and l. 395.

396, 7. hanc litoris oram: 'this line of coast'; **nostri . . . aequoris:** the Adriatic.

398. malis . . . Grais: 'by Greek churls'; *Grais*, dat., cf. Horace's *carmina quae scribuntur aquae potoribus* (Ep. I, 19, 3).

398-402. For the proper names see Vocab.

402. subnixa: 'buttressed'; observe the fine *technique* which places *parva* at the beginning, and *muro* at the end of the line.

403, 4, 5. quin: for *quinetiam*; **steterint:** 'whenever the *main* verb is future—and here the imperative *velare* (405) is practically a future tense—the dependent indicative clause is also future; the difference between the future-perfect (*steterint*) and future-simple (*solves*) is that the former expresses an act completed before the latter can be commenced'; **velare:** reflexive; **comas:** *medial object*; **adopertus:** the Greeks, on the contrary, *uncovered* the head.

406. honore: 'worship'.

408. casti: 'religiously'; **hac in religione:** 'in this holy use'; the root-meaning of *religio* is 'regularity'.

411. rarescent: 'shall broaden', lit. *thin out*.

412. laeva: 'to larboard', i. e. southward along the E. coast of Sicily.

413. dextrum: 'to starboard', i. e. northward (towards the straits).

414. vi . . . et ruina: 'by an earthquake's shock'; cf. the phrase *vi et armis*.

415. aevi . . . vetustas: 'the hoariness of time'—a phrase of time in the *forward* direction.

416, 7. protinus . . . una: 'continuously one'; **medio** = 'between'.

418. arvaque et urbes: 'and tilth and town'.

419. litore: abl. of respect; **augusto . . . aestu:** '*with* narrow tide'.

420. Scylla: the rock of Scylla was on the *Italian* side of the straits.

421, 2. barathri: a Greek word; **ter:** 'thrice a day'; **gurgite:** 'eddy', abl. of place; **in abruptum:** 'into the abyss'.

426, 8. prima: 'in front'; **caudas:** *medial object*.

429. metas lustrare: 'to double', *meta* lit. = 'turning-post'; **Pachyni:** *C. Passaro*.

430, 2. circumflectere: properly of the charioteer in the circus; **caeruleis:** 'sea-colored'.

433, 4, 7. prudentia: for *providentia*; **vati:** 'as a seer'; **veris:** 'with truth'; **primum:** adv.

438. cane vota: vows were conceived in a formula (*carmen*); **dominam potentem:** 'Sovereign Lady'.

440. fines: the prep. is omitted; **mittēre:** 1st fut. ind. pass.

441. Cumaeam: Cumae was the oldest Greek colony in Italy.

442, 3, 4. divinos: 'mystic'; **lacus et Aversa:** a hendiadys; **insanam:** 'prophetic'; **vatem:** sc. *Deiphobe*, the Cumaean Sibyl; **canit:** 'foretells'; **foliis:** of palm, probably; **notas et nomina:** 'characters and words'.

446, 7. in numerum: 'in file'; the phrasing of line 447 is military.

449. impulit = 'blows upon' (gnomic perfect); **ianua:** 'the opened door'.

450, 2. deinde: 'after that'; **inconsulti:** 'uncounselled'; the word usually means *ill-advised*, or *acting without advice*; **Sibyllae:** see Vocab.

453. 'here let no waste in delay be of such account to thee'; **ne . . . fuerint:** jussive subj.; **tanti:** this genitive is really a locative.

454, 5. vi: 'forcefully'; **secundos:** 'favorably'.

456. quin = *ut non*; **precibus**: one of Virgil's ablatives which is equivalent to a verb; cf. l. 477.

457. ipsa = 'from her own lips'; **vocemque . . . resolvat**: 'and of her grace loosen her tongue in speech'; *vocem atque ora* is a hendiadys; the subjunctives depend (with *ut* omitted) upon the compounded expression (see note on preceding line) *precibus poscas*.

459. fugiasque ferasque: subj. of indirect question on *expediat*; the second *que* is disjunctive.

460. venerata = 'to her votary'; **liceat**: subj. after *quae* 'indefinite'.

462. 'away! and by thy deeds lift Troy in mightiness to heaven'.

Lines 463-471

463. sic ore . . . amico = 'in this friendly strain'.

464. graviā: see metrical index; this syllable was long in archaic Latin, and its length survived in such words as *propterea*, *trigintā*, *anteā*; **secto**: 'carven'; (*chryselephantine* statues are meant) Tatham.

465. ferri: the inf. is used because the command is to be *immediately* executed; **carinis**: local abl.

466. Dodonaeosque lebetas: these 'caldrons' were hung up on the oaks of the sacred grove at Dodona, and sounded together at the mere touching of one; it is doubtful, however, whether the epithet is here more than merely ornamental.

467. The links were three-ply, and of gold.

468. cristasque comantes: 'and tressèd plumes'.

470. equos: Epirus was famed for its steeds; **duces**: 'guides', i. e. pilots.

471. remigium supplet: 'he fills the losses of the crew'.

Lines 472-505

472. classem: governed by *aptare*.

475. Anchisa: another form of this voc. is *Anchisē*.

476. bis . . . erepte: once recently, and once when Troy was destroyed by Hercules, cf. II, 642, 3; **ruinis**: abl. after *eripis*; the dative of the indirect object after *eripio* is used generally of *persons*, e. g. *eripere vitam alicui*; Horace, however, has *eripe te morae*.

477. tibi: ethic dative; **arripe velis**: 'sail and seize'; notice the Virgilian ablative.

478. hanc: i. e. the eastern coast.

481, 3. provehor: 'continue'; **picturatos:** 'figured'; Virgil is the first writer *known* to use this word.

484. chlamydem: see Vocab.; **nec cedit honore:** most MSS. have *honori*; (1) the abl. would mean 'nor yields (to Helenus) in the bounty of her gifts' (2) the dative might mean (a) 'nor falls she short of his (Ascanius') rank' or (b) *honori* = *honorato*, 'nor is she behind her distinguished spouse (in gifts)' or (c) 'nor does she yield to (i. e. flag in) compliment' or (d) 'nor does she give way to etiquette', i. e. to the domestic privacy expected in the case of a lady in affliction, but violated in the present instance by her (reflex) fondness for Ascanius.

485. textilibusque onerat donis: 'but loads him with her loom-gifts'.

486, 7. monimenta: 'souvenirs'; **longum . . . amorem:** cf. I, 749.

489. super . . . imago = 'surviving image'; *super* goes with *imago* by a Graecism; **Astyanactis:** he was flung by the Greeks from the walls of Troy; observe the emotional dactyls.

490. 'such his glances, such his gestures, such the face he wore'.

491, 4. pubesceret: 'he would be a budding youth'; **sua:** generalizes the proposition. Conington.

495, 9. parta: cf. II, 784; **quae fuerit** = 'one likely to prove' (consec. subj.); **obvia:** 'exposed'.

501. data moenia: cf. I. 255.

502, 3. olim: 'one day'; **Epiro Hesperiam:** if *Hesperia* is read, then both nouns are local ablatives.

504. utramque: resumptive of *cognatas urbes*; the 'kindred' city in *Epirus* probably refers to Nicopolis, the 'City of Victory', planned by Octavian to celebrate his victory at Actium.

Lines 506-567

507. Italiam: cf. I. 254; **cursus brevissimus:** i. e. from Buthrotum to Hydruntum (*Otranto*); **undis:** 'by sea'; abl. of the 'road by which'.

508. opaci: proleptic; Henry, however, maintains that it is epithetic, 'tree-shaded'.

509. sternimur: reflexive; **optatae:** 'welcome'.

510. sortiti remos: 'having assigned the oars by lot'; because,

as Page argues, the intention was to start at a moment's notice during the night.

511. corpora curamus: 'we refresh ourselves'; distinguish from *cutem curare?*

512, 4. orbem medium: 'her meridian'; **explorat:** 'examines'; **captat:** 'tries to catch'.

515. A line of tranquil picturesqueness.

516. pluvias: the epithet, as often in Virgil, is a mere Latin translation of the Gr. proper name; **geminosque Triones:** 'and the two Wains'; the *Triones* (lit. 'drawing-oxen') were two stars respectively out of the seven of which the two constellations (*Ursa Major* and *Ursa Minor*), adjoining the N. pole, were each composed.

517. A spondaic line, see metrical index; **circumspicit:** 'looks around and sees'; **armatum auro . . . Oriona:** refers to the constellated hunter's baldric and sword of golden stars; observe that in I, 535, the first syllable of Orion is *short*.

519. clarum . . . signum: here of a 'trumpet-sound'; **castra movemus:** figurative.

520. temptamus: 'we explore'; **velorum . . . alas** = 'wing-like sails'; *velorum* is gen. of definition.

522. obscuros: 'dim'; **humilem:** 'lying low'.

524. Compare the joyous shout *Thalatta* of Xenophon's Greeks (*Anab.*, IV, 7, 24).

525, 6. cratera: Gr. acc.; **corona induit:** cf. I, 724.

527. in puppi: the stern was the place of the tutelary images.

529. viam vento facilem: 'a passage sped by the wind'; observe the alliteration.

530. crebrescunt: 'freshen'; **portus:** sc. *Veneris*.

531. Minervae: the dependence of this genitive would follow the question whether the place was called *Arx* as well as *Castrum Minervae*.

533. ab eurōo fluctu: 'away from the orient wave' (*Page, Class. Rev.*, vol. V, 211).

534. Notice the spondaic harshness of the line.

535, 6. latet: a general description; as *patescit* (l. 530) is used of nearer observation; (in Virgil the *description* of a place is often subsequent to its *occupation*); **bracchia muro turriti:** these three words are used figuratively.

537, 8. In a triumph, the chariot of the victorious general was drawn by four white horses.

539. hospita: see l. 377.

541, 2. olim: 'anon'; **curru:** for *curru*; **iugo:** 'beneath the yoke'.

545, 6, 7. capita: *medial object*; **maxima** = 'expressly'; Latin idiom constantly transfers a superlative epithet to the relative clause; **adolemus:** see Vocab.

549. A spondaic line, see metrical index; **obvertimus:** 'we turn toward', i. e. we set to the wind; Henry says 'toward' = 'landward', because the 'horn' of the *antenna*, always pointing toward the stern, must necessarily point toward the *land*, when the vessel puts out to sea.

551. hinc: 'next'; **Hereulei:** refers to a colonization about 700 B. C. by Phalantus of Lacedaemon, who was eighth in descent from Hercules, hence the epithet.

552. cernitur: i. e. to starboard; **diva:** sc. *Juno*, who had a famous temple on the promontory of Lacinium; it is now called *Capo delle Colonne* from the few pillared remains.

553. navifragum: not from rocks but from storms; **Scylaceum:** mod. *Squillace*.

556, 7. fractas ad litora voces: 'sounding breakers at the shore'; **vada:** 'the waters from the depths'.

560. eripite: sc. *vos*; **pariter:** 'as one man'.

561. rudentem: 'griding', fr. *rudo*.

564, 5. curvato gurgite: 'on the heaving flood'; **ad manes imos** = 'fathoms deep'.

566, 7. cava saxa: 'the rocky caverns'; **rorantia . . . astra:** the 'dripping stars' is even a more daring phrase than *ad manes imos* (l. 565); some render, 'we see the stars through the spray'.

Lines 568-587

569. Virgil differs from Homer as to the part of Sicily inhabited by the Cyclopes.

570. ab accessu: a construction similar to the *ab eurōo fluctu* of l. 533.

571. horrificis ruinis: 'with appalling wrack'; Conington says *ruinīs* here = 'eruptions'.

572. prorumpit: 'discharges'; here used transitively.

574. 'and heaves balls of flame flickering up to the stars'.

575. avulsaque: *que* is epexegetic.

576, 7. liquefacta saxa: the Gr. *ῥύακες*; **cum gemitu glo-**

merat: 'throws up in masses groaningly'; Page's note on the *technique* of these two lines is masterful.

578. Enceladi: see Vocab.; **semustum:** 'scathed'.

579. ingentemque insuper: the two prefixes emphasize the idea of weight.

580. ruptis . . . caminis = 'from craters'.

581, 2. mutet: a subj. of the integral part (suboblique); **murmure:** 'with the rumbling'; **subtexere:** 'curtain'.

583. immania monstra: 'the appalling phenomena'.

585, 6. aethra siderea: 'with starry sheen'.

587. nox intempesta: 'blank night'; others render, 'the dead o' night'.

Lines 588-654

588. Eōo: lit. 'Eastern', the Gr. Ἐφωσ (ἄσπ'ηρ), i. e. the 'star of Dawn'; the abl. is one of attendant circumstance.

589. A Virgilian variation of the *theme* expressed in the preceding line.

590. macie confecta suprema: 'worn to a thread'.

591. nova: 'strange', cf. l. 181; **cultu:** 'garb' or 'guise'; *miseranda* is a poetical variation for *miserando*, as frequently in Virgil.

593, 4. dira: 'ghastly'; **cetera:** adv. acc.

595. 'and once he had sailed with his country's *armament* to Troy' (*arma* is used in this sense by Ovid and Livy); **in armis:** for the constr. cf. *in Teucris*, II, 426.

596, 9. habitus: 'habiliments'; **testor** = *obtestor*.

600. spirabile: a bold but matchless epithet; 'light' being as it were the *breath* of life.

601. tollite: 'take me on board'; **terras:** prep. omitted.

602. scio: the sole verb in Virgil (along with *nescio*) which shortens the final *o*.

605. spargite me: 'strew me (piece-meal)'.

606. si pereō, hominum: see metrical index, and l. 74; **si pereō:** 'if I am to perish'; instances occur, even in Cicero, of *si* with a pres. ind. representing a future condition; such a usage was doubtlessly colloquial.

607, 8. et genua . . . haerebat: 'and clung clasping our knees and grovelling at them'; **qui sit:** 'what manner of man he is'; more explicit than *quis sit* would be.

609, 11. deinde: 'and then', goes with *fateri*; some construe with *agitet*; **praesenti:** 'prompt and potent'.

613. infelicis: Conington says this is the Gr. *πολύτλας*, when applied to Ulixes.

614. Achaemenides: this episode of A. is Virgil's own invention to enable him to introduce Homer's story of the Cyclopes; **genitore . . . paupere:** 'because my sire was poor'; **fortuna:** explained by *paupere*.

618. sanie: could this be possibly a *shortened* form of the genitive?

621. nec . . . facilis: 'disagreeable'; **ulli:** so-called dat. of the agent; cf. Horace's *nulli flebilior quam tibi* (Od. I, 34, 10); *visu* and *dictu* are now styled 'ablatives of respect'.

622, 5, 6. visceribus: 'flesh'; **sanie:** 'gore'; **tabo:** 'corruption'.

629. Ithacus: this epithet always suggests his *cunning*, just as *Saturnia*, applied to Juno, is suggestive of *cruelty*.

631. cervicem: the sing. is probably a colloquial usage; **per:** 'along'.

632, 3. cruento . . . mero: 'with blood and wine'.

634. sortiti vices: 'having drawn lots for our turns'; **una:** adv.

635. fundimur: reflexive; **lumen:** the 'eye' (as light-giver); **telo:** 'stake'; **terebramus:** there is a variant, *tenebramus*.

637. Phoebeae lampadis: i. e. 'the sun'; (MacKail, however, renders, 'in fashion of the lamp of the moon').

640. rumpite: the position as well as the meaning of this verb betrays the speaker's anxiety, as do the *elisions* in the previous line.

641, 3. qualis quantusque: cf. II, 591, 2; supply the correlatives before *centum alii*; **vulgo:** 'all about'.

645. Poetic for 'it is now almost three months'.

646, 7. deserta . . . lustra: 'the lonely lairs'; **ab rupe:** 'on the rocky height'.

649, 50. infelicem: 'meagre'; **pascunt:** supply *me*; **radicibus:** goes with *herbae*.

652. fuisset: 'the fut. perf. ind. regularly passes into the plpf. subj. in oblique (here virtually oblique) narration in past sequence'.

653. addixi: instantaneous perfect.

Lines 655-691

656, 7. moventem . . . petentem: observe the *rhyme*; cf. I, 625, 6; II, 124, 5, and 456, 7.

658. The spondees, the equal caesuras, the frequent elisions, and

the harsh sound of the words most admirably express the nature of the monster Polyphemus.

659. manum: Quintilian's reading instead of *manu*.

662, 3. ad aequora venit: a hysteron-proteron; cf. II, 353; **inde:** 'therefrom'.

664, 5. gemitu: 'and groaning'; another of Virgil's own ablatives; **per aequor iam medium:** 'quite out to sea'.

666, 7, 8. celerare . . . incidere: infinitives absolute; **verrimus:** cf. l. 208; *vertimus* is a variant.

669. vocis: 'it matters little whether *vocis* be understood of the κέλευσμα (i. e. the 'call' of the man who gave the time to the rowers), or of the *plashing* of the oars'.

671. potis: supply *est*; distinguish from *potens*; **aequare:** 'keep pace with'.

672. Notice the spondaic character of the line.

673. penitus exterrita: 'shuddered far inland'; an hyperbole.

676. complerint: the plural, following the sing. *ruit*, marks the *individuality* of the Cyclopes when they line the shore.

677. nequiquam = 'baffled'; **caelo:** for *ad caelum*.

679. vertice celso: 'with lofty crests'.

680. cyparissi: the *last* word in a Latin Hexameter is ordinarily a trisyllable or a dissyllable; here the Greek word invites a Greek rhythm.

681. constiterunt: see metrical index; the perfect is axiomatic or gnomic; **Dianae:** the cypress was sacred to *Diana Infera*.

682, 3. rudentes: cf. l. 267; **ventis . . . secundis:** 'with *any* favoring winds'.

684-6. A *locus difficillimus* which is variously rendered according to the punctuation; (1) Kvičala takes *ni* = *ne* (a Plautine usage), makes *inter* govern *viam* (on which *leti* depends), and *Scyllam atque Charybdim* straight accusatives on *cursus teneant*—'on the other hand the hests of H. warn the men not to run straight to S. and C. (with but a narrow line between the two roads to death)' (2) Page, taking *ni* = *nisi*, renders, . . . 'the hests of H. remind us that between S. and C. the road on either side is within a hair's-breadth of death, *unless the sailors steer straight*' (3) Nettleship, approved by MacKail, would take *cursus* as nominative—'yet Helenus' hests counsel that *our course keep not the way* between S. and C., the very edge of death on either hand', (*viam* being either the direct obj. of *teneant*, or in loose opposition to S. and C.) (4) Kennedy interprets—'the injunc-

tions . . . warn (of peril) *if they do not hold a mid-course between,* etc., adding the consoling reflection that the passage is corrupt.

687. augusta ab sede Pelori: 'from the narrows of P.'; cf. l. 411.

688. vivo . . . ostia saxo: the mouth of the little river is hemmed in by 'natural rock'.

689, 90. iacentem: 'lying low'; **errata:** cf. the use of *regnata*, l. 14; **retrorsus:** a ἀπαξ λεγόμενον; Wagner considers these two lines spurious.

Lines 692-718

692. Sicanio . . . sinu: dative; in after-years the *Portus Magnus* of Syracuse.

693. undosum: merely translates *Plemyrium*.

694. Ortygiam . . . Alpheum . . . Elidis: see Vocab.

695, 6. vias: intensive plural; **ore . . . tuo:** 'at thy well-head'; **Arethusa:** see Vocab.

697. iussi: by Anchises, most probably; **numina magna:** sc. *Alpheus* and *Arethusa*.

698. stagnantis: 'marshy'; Conington points out that the epithet merely translates *Helorus*; cf. l. 693.

699. hinc: 'after that'; **projecta:** 'beetling'; (*objecta* would be, *jutting*).

700, 1. nunquam concessa moveri . . . Camarina: there was an old oracle of Apollo regarding this place—*μὴ κίνει Καμάριναν, ἀκίνητος γὰρ ἀμεινων*, i. e. 'do not disturb Camarina for it is better undisturbed'; this oracle was given with reference to the proposed drainage of a malarial marsh near the town; the inhabitants rejected the god's advice, and so an enemy gained successful access to their city; the oracular response—which had passed into a proverb—is noted by Virgil as a poetic touch of his own.

702. immanis: 'dangerous' (if it agrees with *fluvii*); cf. Ovid's *et te vorticibus non adeunde Gela*; (others construe it with *Gela*).

704. magnanimum: 'high-mettled'; the inhabitants bred steeds for the Olympic games; this is the only adj. (not gentile) the gen. pl. of which is shortened by Virgil, cf. VI, 307.

706, 7. vada dura lego: 'I thrid the dangerous shallows'; **illaetabilis:** 'joyless', either because of its barrenness, or on account of the loss of his father.

710. amitto Anchisen: it would have been embarrassing for Virgil, in view of the amorous dalliance of the pious Aeneas at Car-

thage, to follow the legend which made his father Anchises survive until the final landing in Italy.

715. hinc: Aeneas thus returns to the point indicated at I, 34; **deus:** 'Providence'; cf. l. 203. [Editors have noticed that Aeneas at the conclusion of his narrative makes no mention of the *shipwreck* which was the cause of his being at Carthage at all. Conington explains that his father's loss drowned all recollection of the subsequent shipwreck, and that in any case the repetition would tire the reader of the poem.]

717, 8. renarrabat: 'rehearsed'; **cursus:** 'travels'; **quievit:** 'held his peace'.

THE SITE OF THE DELIAN ORACLE [ll. 85 sqq.]

On the slope of Cynthus, near the mid-point of the Isle of Delos, ten gigantic blocks of granite, covered with loose stones and the débris of ages, form a rude vault, half hidden in the hill. . . . A familiar line of Virgil, supported by some expressions in a Homeric hymn, led to the conjecture that at this spot the Delian oracle had its seat; that here it was that Leto's long wanderings ended, and Apollo and Artemis were born. Every school boy has learnt by heart the sounding lines which tell how Aeneas 'venerated the temple built of ancient stone', and how, at the God's unseen coming, 'threshold and laurel trembled, and all the mountain round about was moved'. But M. Lebegue (a French *savant*) was the first to argue hence with confidence that the oracle must have been upon the mountain and not on the coast, and that those ancient stones, like the Cyclopean treasure-house of Mycenae, might be found and venerated still. . . . At each step, researches revealed some characteristic of an oracular shrine. In a walled external space were the remains of a marble base on which a three-legged instrument had been fixed by metal claws. Then came a transverse wall, shutting off the temple within, which looks westward, so that the worshipper as he approaches may face the east. The floor of this temple is reft by a chasm, the continuation of a ravine which runs down the hill, and across which the sanctuary has been intentionally built. And in the inner recess is a rough block of granite, smoothed on the top, where a statue has stood. Its few fragments show that it represented a young god. The stone itself is probably a fetish, surviving, with the Cyclopean stones which make the vault above it, from a date perhaps many centuries before the Apolline

religion came. This is all, but this is enough. For we have here in narrow compass all the elements of an oracular shrine; the westward aspect, the sacred enclosure, the tripod, the sanctuary, the chasm, the fetish-stone, the statue of a youthful god. . . . There is something impressive in the thought that, amidst all the marble splendor which made Delos like a jewel in the sea, it was this cavernous and prehistoric sanctuary, as mysterious to Greek eyes as to our own, which their imagination identified with that earliest temple which Leto promised, in her hour of trial, that Apollo's hands should build. This, the one remaining seat of oracle out of the hundreds which Greece contained, was the one sanctuary which the Fardarter himself had wrought; no wonder that his mighty workmanship has outlasted the designs of men! All else is gone. The temples, the amphitheatres, the colonnades, which glittered on every crest and coign of the holy island, have sunk into decay. But he who sails among the isles of Greece may still watch around sea-girt Delos 'the dark wave welling shoreward beneath the shrill and breezy air'; he may still note at sunrise, as on that sunrise when the god was born, 'the whole island abloom with shafts of gold, as a hill's crested summit blooms with woodland flowers'.

[F. W. H. Myers: *Essays Classical (Greek Oracles)*.]

BOOK IV

Lines 1-53

1. **iam dudum saucia:** 'long smitten sore'.
2. **venis:** 'with her veins', i. e. 'with her heart's blood'; **caeco:** 'hidden'; **carpitur:** 'wastes'. She suffers, like Shakespeare's *Viola*.
3. **multa:** has the force of 'time and again'; **viri virtus:** Virgil, with all his shyness, knew the mind of woman well, when he mentions 'bravery' as the foremost attraction; **recursat:** 'floods back'.
4. **gentis honos:** 'his pride of race'; **infixi:** 'fast'.
5. **cura:** 'love-pain'; the Gr. *μέλημα*.
6. **Phoebēa . . . lampade:** cf. III, 637; **lustrabat:** 'was traversing'.
7. Repeated from III, 589.
8. **unanimam:** 'one in heart' (note the ending); **male sana:** 'in ailing mood'.

9. Anna soror: Virgil has been praised for introducing a sister, and not a nurse (as the Greeks did), as a confidante; **insomnia:** 'visions in sleep'; the Gr. *ἐνύπνια*.

10. nostris . . . sedibus: 'to our royal seat'.

11. quem sese ore ferens: 'what a mien and bearing'; **armis:** 'shoulders'; from *armi*; cf. I, 589; broad 'chest and shoulders' form a primeval part of the ideal of the hero and demigod. Henry.

12. equidem: the *e* is intensive, cf. *ehou* and *heu*; **genus** = *proles*.

13, 4. degeneres: 'base-born'; **exhausta:** 'spent'.

15. sederet: cf. II, 660; the apodosis is in l. 19.

16. This line is in fact the subject of *sederet*. Conington.

17. primus amor: Sychaeus; **morte:** her brother Pygmalion slew him.

18. taedae: the 'torch' was conspicuous in the *hauling home* of the bride.

19. potui: ind. for subj. in *vivid* apodosis—not unusual with modal verbs.

21. fraterna caede: 'by a fratricide'; cf. l. 17, and I, 348–50.

22. impulit: describes the decisive push given to the 'tottering' structure. Sidgwick.

23. Erebo: local abl. (with *in* omitted); the variant is *Erebi*; **profundam:** 'abyssmal'.

27. sancte: adopted from Markland; otherwise *ante* is pleonastic.

28. amores: intensive; cf. *odia*, *irae*, *metus* (*passim*).

29. Conington recalls Moore's well-known line: "for her heart in his grave is lying".

30. sinum: 'bosom'; the Gr. *κόλπος*.

32. Has no closer parallel than Shakespeare's "withering on a virgin thorn". Tyrrell.

34. id: i. e. whether she remarries or no; **cinerem:** sc. *Sychaei*; **manes . . . sepultos** = 'the dead and buried'; when a corpse was duly buried, its 'shade' was supposed to be peaceably laid.

35. esto . . . nulli . . . mariti: 'what, though no suitors'.

36. Libyae: either locative, cf. *Cretae*, III, 162, or dative of place by a Graecism; **Tyro:** local abl., cf. *Erebo*, l. 26; some take it as abl. of origin.

37. Africa: all names of countries were originally adjectives; **triumphis:** it is Virgil who writes, rather than Anna who speaks.

38. pugnabis amori: the dat. is a Graecism after a verb of contention.

- 39. consederis:** subj. of indirect question.
40, 1. urbes: hyperbole; **infreni:** they rode without bridles.
42, 3. siti: causal ablative; **lateque furentes Barcae:** 'the wild rovers of Barca'; Nettleship thinks the true reading is *Vaccæi*.
44. germani: sc. *Pygmalion*.
45. Junone: patroness of Carthage as well as goddess of marriage; **secunda:** a gerundival adjective from *sequor*; cf. *oriundus* and *volvendus*.
49. quantis . . . rebus: 'with what power'.
50, 1. tu: the pronoun is usually expressed when advice or precepts are given; **posce:** name the three other verbs of *asking* which take a double acc.? **sacris litatis:** *litare*, originally a neuter verb, is here treated transitively; **innecte:** 'suggest'.
52. desaevit: the prefix is intensive; **Orion:** note the short antepenult.
53. quassatae rates: Henry regards these words as injected parenthetically.

Lines 54-89

- 55. pudorem:** 'honor', cf. l. 27.
56. pacem: 'grace', 'leave' (cf. *pace tua*, 'by your leave'); **per aras:** 'at every altar'.
57. mactant: from a rt. MAKH, cf. the Gr. μάχῃ; **de more:** 'solemnly'; **bidentes:** see Vocab.
58, 9. legiferae: the Gr. θεσμοφόρος; **Lyaeo:** 'Bacchus', lit. the 'Liberator', i. e. from care; Virgil makes Dido sacrifice (in the true spirit of tragic *irony*) to Ceres, Apollo and Lyaeus, the deities presiding over the foundation of cities, when she is forgetting her duty as a queen; to Juno, the goddess of 'the marriage-bond' (*vincla iugalia*), when she is forgetting her faith to her husband. Nettleship; **curae:** predicative dat.
60. pateram: a saucer-shaped vessel used in libations.
61. media inter cornua fundit: in Homer the wine seems to have been poured either on the burning flesh of the victim, or on the ground. Conington.
62. pingues: i. e. with victims' blood; **spatiatur:** 'moves in state'.
63. instaurat diem = *diem celebrem reddit*, 'crowds the day'.
64. pectoribūs: see metrical index; **inhians:** 'peering agape'; **spirantia:** 'gasping'.

65. ignarae: 'witless'; **furentem:** 'one mad in love'.

66. est: for *edit*.

68. uritur infelix: 'is stung to misery'; cf. *urtica*, 'nettle'.

71, 2. agens: goes with *telis*; **volatile:** 'winging'; **nescius:** 'unaware'.

74, 5. moenia: 'city'; **Sidonias:** i. e. *Phoenician*; Sidon was even older than Tyre.

76, 7. voce: 'utterance'; **eadem:** 'anew', with *convivia*; some refer it to Dido.

80, 1. vicissim: 'in her turn'; **premit:** 'shrouds'; **suadent . . . somnos:** cf. II, 9.

82. stratis: 'banqueting-couch'; **relictis:** i. e. by Aeneas.

84, 5. Virgil leaves us to infer Ascanius' return in the place of Cupid; see I, 717, 8, 9; **genitoris imagine:** 'by the likeness to his sire'; **infandum:** 'too deep for words'.

86, 7. Observe the retarding spondees; **propugnacula:** 'bastions'.

88, 9. minae murorum: cf. *rotarum lapsus*, II, 235, 6; **machina:** what the 'mechanism' precisely was is difficult to decide; 'crane' is the usual rendition; Henry refers it to the 'ingenious fabrication' or *kunstwerk* of the walls themselves.

Lines 90-128

90. tali . . . peste teneri = 'in the toils of such a malady'.

92. Saturnia: note the juxtaposition to Venus of this *grim* epithet of Juno.

93, 4. laudem: 'distinction'; **numen:** some inferior MSS. have *nomen*.

96, 8. adeo: emphasizes *me*; **quo . . . certamine tanto:** lit. 'whither in so keen a strife'; this elliptic use of *quo* in questions is not unfrequent, cf. Horace's (*unde et*) *quo Catius?* Conington says *quo* = *quid opus est*; Heinsius has smoothly conjectured, *certamina tanta*.

99, 100. quin: 'why not'; **exercemus:** zeugmatic as applied to *hymenaeos*.

101, 2, 3. traxit per ossa furorem: 'has the fever spread throughout her frame'; **communem:** 'in common'; **auspiciis:** a Roman magisterial word.

104. dotaes: 'as dowry'; **tuae:** i. e. in case her son married Dido.

105. olli: archaic for *illi*; **simulata:** 'assumed'; **locutam:** sc. *Junonem*.

106. quo = *ut*; in prose the usage is confined to comparative clauses.

107. contra est ingressa: 'began in answer'; **talìa**: 'such terms'.

110. fatis incerta feror: 'I am as one drifting, doubtful as to destiny'; **si** = *num*.

111, 2. Troia profectis: 'the travellers from Troy'; **foedera jungi** = 'coalition'.

113, 4, 5. animum: sc. *Jovis*; **exceptit**: 'rejoined'; **quod instat**: subject of *possit*.

118, 9. crastinus . . . Titan: 'the morrow's sun', for *Titan*, see Vocab.; **retexerit**: fr. *retego*.

121. alae = *alatores*, 'beaters', cf. the use of *moras*, l. 407; some take it of the red 'feathers' on the nets by which the game was scared; **indagine**: lit. 'encircling'.

123. nocte . . . opaca: 'by a darkness as of night'.

124, 5, 6. Dido dux: note the strong caesural pause, as well as the alliteration; **devenient**: 'will light upon'; **adero**: as *pronuba*, see l. 166; **conubio**: see I, 73, and metrical index.

128. dolis risit . . . repertis: 'smiled upon the ruse devised'; for *risit* with the dative (*dolis*), cf. V, 358; **Cytherea**: 'miladi of Cythere'.

Lines 129-172

130, 1, 2. iubare exorto: 'in the morning's light'; **rara**: 'wide-meshed'; **plagae**: lit. the 'ropes' by which the nets were stretched; **ruunt**: 'dash along', used by zeugma of the hunting implements as well; **odora canum vis**: 'the scenting power of dogs', i. e. 'keen-scented dogs', unless *vis canum* is a Graecism for 'strong dogs'; some render *vis*, 'pack' (cf. Livy's *magna vis hominum*), and take *odora* by hypallage for *odororum*; in any case, this is the only place in Latin where *odora* has this meaning.

133, 5. thalamo cunctantem: a truly feminine touch; **sonipes**: adj., 'palfrey'.

137. chlamydem: *medial object*, see Vocab.; **limbo**: cf. II, 616.

138, 9. crines nodantur in aurum: i. e. her hair was gathered into a knot, and fastened with a gold band or comb; note the compression of these words, as well as the dwelling upon the *gold* effect.

140. laetus: a boyish touch

142. 'Aeneas joins her company, and unites his party to hers'.

143, 4. hibernam Lyciam: 'L., his winter-resort'; the god's temple, at Patara on the Xanthus in Lycia, was second only to that of Delphi; cf. Horace's *Delius et Patareus Apollo*.

145, 6. instaurat: here in its literal sense; **Cretesquē:** see metrical index, the nom. sing. of *Cretes* is *Cres*; **picti:** 'tattooed'; even distant, barbarian tribes flock to the Mecca of the Aegean.

147, 8. graditur: 'treads'; **premit . . . fingens:** 'trims and binds'.

149. haud illo segnior: 'with no less ease than he'.

151. ventum: the impers. pass. lays more stress on the *goal* than on the going.

152, 3. delectae: 'dislodged'; **decurrere:** instantaneous pf.; **iugis:** local abl.

154. transmittunt cursu: 'career over'; lit. 'send the plains past themselves'.

155. glomerant: 'huddle'; *pulverulenta* goes by variation with *agmina*.

156, 7, 8. acri . . . equo: 'on his courser'; **cursu:** 'in the chase'; **inertia:** 'stupid'.

160. misceri: a favorite word of Virgil to express *confusion* of any kind.

162, 3, 4. passim: 'dispersedly', cf. II, 364; **nepos:** sc. *Ascanius*; **tecta:** 'shelters'.

165, 6. speluncam devenient: cf. ll. 124, 5; **prima:** 'primeval', i. e. 'mother Earth'; **pronuba:** the 'matron of honor' who conducted the bride to the *lectus genialis*; there is a similar functionary at Polish marriages.

167, 8. ignes: the lightnings represented the nuptial *taedae*. Henry. **consciūs:** 'cognizant'; **conubiis:** dative, see metrical index, and notes on I, 73 and III, 578; **ulularunt:** 'cried acclaim', the Gr. *ὀλολυγμός*.

169, 70. primusque malorum causa fuit: 'and was the first which brought about troubles'; **neque . . . movetur:** 'she cares not for the common eye or the common tongue'. Conington.

171. meditatur: 'practises'; *meditari* is the Gr. *μελετᾶν*, cf. Ecl. I, 2.

172. praetexit: lit. 'fringes'; the metaphor is taken from the *toga praetexta*.

Lines 173-197

173. Fama: Addison deemed such personification unsuited to an epic poem.

175, 6. mobilitate: 'nimbleness'; **metu:** is equivalent to a second adjective.

177. This line may have suggested to Edmund Burke his famous definition of an Englishman.

178, 9. deorum: obj. gen.; **Coeo Enceladoque:** a Titan and a Giant respectively; the legend ran that when the gods thrust the Titans down to Tartarus, Earth 'in her anger' brought forth another brood, the Giants; Virgil has combined the two races.

180. pernicious: 'strenuous'; *pernix* is from *per* + *nitior*.

182. The eyes 'beneath' the feathers indicate that while *Fama* sees all persons, she is seen by none; **surrigit:** 'pricks'; **medio:** 'betwixt', cf. Caesar B. G., I, 34.

186, 8. luce: 'by day'; **ficti pravique . . . veri:** adjectives in the neuter, used for substantives.

190, 1. facta atque infecta: 'fact and fiction'; **cretum** = *orum*, 'scion'.

192. dignetur: suboblique; the pres. tense is employed for vividness.

193. luxu: the word is used of regal magnificence in I, 637 and VI, 604; here it means 'extravagance'; **quam longa:** supply *sit*, 'as long as it is', i. e. 'livelong'; **fovere:** this verb means literally 'keep warm'. The parallel of Antony and Cleopatra was probably in Virgil's mind.

194. regnorum: sc. Carthage and Italy.

Lines 198-237

198. Hammone satus: 'Hammon's seed', i. e. Iarbas; *Hammon* was the Libyan Jove; **Garamantide:** loosely used for *Libyca*; the Garamantes proper occupied the territory now known as *Fezzan*.

200, 1. centum aras: cf. I, 416; **vigilem . . . ignem:** like that in the temple of Vesta at Rome.

201. excubias: lit. 'watching', then by transference, 'watch'; this noun has no singular.

202. solum . . . limina: some take as nominatives, *est* and *erant* being understood.

203. animi: locative, cf. II, 61 and VI, 332; see note, however, on l. 300.

204. dicitur: it is rather unusual in epic narrative for the poet to give any other authority than his own. Sidgwick. **media inter numina:** 'with the gods (i. e. their statues) all about him'. Conington; several MSS. read *munera*.

205. multa: cf. l. 3; **supplex orasse:** 'to have bowed in prayer'; **supinis** = 'uplifted'.

207. epulata: dep. part. with present meaning; **toris:** cf. II, 2; **Lenaeum,** epithet of Bacchus as 'god of the wine-press'; **honorem:** 'offering'.

208, 9. genitor: distinguish from *pater*? **nequiquam:** 'to no purpose'; **caeci:** 'aimless'.

210. et inania . . . miscent: 'and brew but empty rumblings'.

212, 3. pretio: 'by purchase'; **leges:** 'jurisdiction'; **conubia nostra:** 'our offers of marriage', 'our royal hand'; **in regna:** 'to her throne'.

215. ille Paris: 'that Lothario'; **comitatu:** a hexameter should close with a dissyllable preceded by at least a trisyllable, or with a trisyllable preceded by at least a dissyllable.

216. mitra: a female head-gear; **crinem:** *medial object*; **ma-dentem:** 'essenced'.

217. subnexus: adopted instead of the usual *subnixus*; Sidgwick, however, says that the very exaggeration of *subnixus* suits the scorn of the passage; **potitur:** see metrical index.

218. quippe tuis: ironical; **famam . . . inanem:** 'a fable'; Henry refers it to Iarbas' own reputation as being Jove's son.

219. aras tenentem: a sign of unusual solemnity.

222. alloquitur: see metrical index.

223. vade age: 'up, away'; observe the briskly moving dactyls.

225. expectat: 'lingers'; the intrans. use is highly abnormal; **urbes:** intens. pl.

228. bis: once from Diomede (II. V, 311 sqq.), and again at the sack of Troy; **vindicat:** 'rescues'; for the tense, cf. *fumat*, III, 3.

229. fore: depends on *promisit*; **gravidam . . . frementem:** 'land of the battle-cry, with empire big'.

232, 3. nulla: 'not at all'; 'and takes no pains himself anent his own renown'.

235. spe: besides being in *arsis*, is unusually emphatic; for the *hiatus* see metrical index.

237. naviget: jussive; **hic:** will be adverb or pronoun, according as *nuntius* is rendered 'message' or 'messenger'; **summa:** 'gist'.

Lines 238-295

238, 40. dixerat: 'he said his say'; **sublimem alis:** 'soaring'; **aequora supra:** *anastrophe*.

241. pariter cum flamine: 'along with the wind'; the Homeric ἄμα πνοῆς ἀνέμοιο.

242. virgam: the *caduceus* or 'wand' of Mercury; its shape at the top was serpentine.

243. mittit: 'conducts'; cf. a similar use of πέμπειν; Mercury was ψυχοπομπός.

244. lumina morte resignat: (1) 'unseals the eyes *in* death', i. e. before the corpse was placed on the pyre; Mercury, the ψυχοπομπός, here does this customary Roman act (2) 'unseals the eyes *from* death', i. e. restores to life (3) as Mercury gives and deprives of sleep, so he 'again seals the eyes *at* death'.

245. fretus: same root as *fortis*; **agit:** 'drives'; **ventos:** Kvičala luminously suggests *vento se*.

247. duri: 'toiling'; **fulcit:** the ancients thought that the arch of the sky was solid.

250. infusa: 'drifted'; **tum:** here a particle in further description.

252. nitens: 'poised'; Henry maintains that it is 'straining'; **paribus alis:** cf. V, 657; **Cyllenius:** 'he of Cyllene', see Vocab.

253, 4, 5. toto praeceps se corpore . . . misit: 'shot straight down with all his force'; **avi:** genitive, because the likeness is general and comprehensive; **piscosos:** 'fishful'; **aequora juxta:** see l. 240.

257. ad Libyae: the insertion of the prep. eases an otherwise awkward line; some take *litus* as a contained acc. of limitation, like *currimus aequor*.

258. materno . . . avo: i. e. *Atlas*, Maia's father.

259. magalia: 'suburbs', lit. 'huts', a Punic word; cf. I, 421.

260. tecta novantem: 'building dwellings anew'.

261. atque: 'and to boot'; 'and, lo!' Sidgwick.

262. murice: the *murex* was the 'shell-fish' from which the 'dye' was extracted; **laena:** 'mantle', the Gr. χλαῖνα, see Vocab.

263, 4. dives: 'from her treasures'; **telas discreverat:** 'had shot the warp'.

265, 6, 7. invadit: 'takes him to task'; **tu . . . locas:** 'is it thou who art laying'; **uxorius:** 'wife-doting'; **oblite:** cf. II, 283.

269. torquet: 'sways'.

271. teris . . . terris: cf. l. 178 and II, 494; such *jingles* are common in early Roman poetry.

274, 6. Iuli: subjective gen.; **tali . . . ore:** 'in such a strain'.

277. medio sermone: either (1) '*whilst yet speaking*' or (2) 'having spoken *his own part*'; (1) would express the abruptness of the departure.

279. aspectu obmutuit amens: 'gazed in dumb amazement'; notice the spondees.

281, 2. abire fuga: 'to get him gone'; **tanto** = 'solemn'.

283. agat: delib. subj.; the pres. is used for vividness, cf. l. 192; **ambire:** lit. 'to canvass'.

284. quae prima exordia sumat: 'what opening prelude employ'.

286. 'speeds it all ways and sweeps the round of thought'. Rhoades.

288-94. aptent . . . cogant . . . parent . . . dissimulent: subjunctives because of the *command* implied in *vocat* (l. 288); the acc. with the inf. (*sese . . . temptaturum*) depends on the simple statement also implied in *vocat*, and the oblique narration determines the mood in *nesciat* and *speret* (l. 292); **arma:** 'oars', cf. l. 556; **rebus novandis:** 'for the change of scheme'; **quando** = *quoniam*; **non speret:** 'does not expect'; **tempora . . . modus:** understand *sint* and *sit* (subjunctives of ind. quest.); **rebus dexter:** 'ready to the occasion'; **ocius:** has no Latin positive.

Lines 296-361

296, 7. possit: potential subj.; **motus . . . futuros:** 'the coming storm'.

298. omnia tuta timens: 'fearing even when all was safe'; **eadem:** 'the same' who reported to Iarbas; **impia:** 'godless'; **furenti:** proleptic.

300. animi: locative, cf. l. 203; the plural in such a usage is *animis*.

301, 2. commotis . . . sacris: the statue and 'sacred emblems' of the god were 'violently shaken' in processions of his votaries; **Thyias:** scanned as a dissyl.; see Vocab.; **trieterica:** sc. *orgia*, 'tri-

ennial', a Gr. word; a great festival was held at Thebes every three years in honor of Bacchus; **Baccho:** i. e. *Io Bacche!*

303. nocturnus: cf. l. 490; **Cithaeron:** 'on the east, where we stood, was the gloomy Cithaeron—the home of awful mythical crimes and of wild Bacchanalian orgies, the theme of many a splendid poem and many a striking tragedy.' Mahaffy, *Rambles and Studies in Greece*, c. VIII.

304. compellat . . . ultro: 'she opens out upon'; *ultro* has the force of 'anticipating'.

305, 6. sperasti: 'didst thou think?' **decedere:** *prolative* infinitive.

308, 9. moritura: 'sure to die'; **moliris:** cf. III, 7.

310. mediis: 'at their height'.

314. mene: 'is it *me* . . .'; **per:** the separation of this prep. from its noun in *adjuration* is a Graecism; **te:** is governed by *oro*, l. 319.

316. conubia: 'mating'; Sidgwick notices the rare but beautiful rhythm of the line.

319, 20. locus: 'room'; **te propter:** *anastrophe*.

321. odere: supply *me*; **Tyrii:** 'my Tyrians'; **infensi:** dist. *infensus* from *infestus*?

322. qua sola sidera adibam: 'my one claim to immortality'; Kvičala suggests, *solem et*.

323, 4. 'There is one verse in the Fourth Book in which all the pathos of Dido's abandonment may be said to be concentrated. It is when she addresses Aeneas as *hospes*, and adds

Since Fate but that cold name allows

To one whom once I called my spouse.

Servius tells us that when Virgil was reading aloud the Aeneid to the emperor and his court, the poet's voice faltered as he pronounced these pathetic words.' Tyrrell, *Latin Poetry*, p. 149.

325, 6. quid moror? with ref. to *moribundam*, l. 323; **Gaetulus:** loosely for *Afer*.

327. suscepta: 'taken to my arms'; here for *sublata* from *tollere*, a verb used of the *father's* act in lifting the newly born child from the ground.

328. suboles: the lit. meaning of this word is 'after-growth', the German *nachwuchs*.

329. tamen: 'in spite of all'; for this use of *tamen*, cf. *quia non tamen majore pietate est*, 'because he is not after all etc.' (Cic. *ad Att.*, X, 4, 5); there is a variant *tantum* with *ore*, 'though but in face'.

330. capta ac deserta: perhaps a hendiadys, '(wholly) lorn in

my captivity', cf. *captam ducat*, l. 326; some read the meaning of 'caught' or 'outwitted' into *captam*.

332. obnixus: shews the struggle he was undergoing.

335. promeritam: sc. *de me*; **Elissae:** Virgil uses this word for the oblique cases of Dido.

337, 8, 9. pro re: 'to meet the case'; **conjugis . . . taedas:** 'a husband's torch', the lighting home with the marriage torch is meant; **praetendi:** 'paraded'; **aut haec in foedera veni:** 'or took that bond upon me'. Sidgwick.

340, 1. meis . . . auspicis: 'under mine own star'; the metaphor is drawn from a Roman consul's or praetor's right to take the auspices, hence *auspicium* and *imperium* became virtually synonymous.

343. colerem: 'I would tend'; zeugmatic with *urbem* of the previous line.

344. recidiva: 'revived'; the word is properly applied to seeds which fall back from a tree or plant and grow up again. Conington.

345, 6. Grynaeus: see Vocab.; **Lyciae . . . sortes:** Apollo's oracles at Patara and elsewhere in Lycia; **capessere:** verbs in *-esso* denote eagerness or energy in action.

347, 9. hic: either the pronoun attracted or adv.; **tandem =** 'pray', in questions.

350. fas: 'privilege'; cf. II, 779.

353. turbida . . . imago: 'troubled ghost'.

354. capitis iniuria cari: 'the wrong done to one so dear'; *caput* is used where there is some question of personal loss, or personal honor, cf. Horace's *desiderio tam cari capitis*, 'regret for so dear a wight'.

355, 6. fatalibus: 'fateful'; **interpre:** sc. *Mercurius*.

357. utrumque caput: i. e. 'both you and me'; others less fittingly interpret (a) of Jupiter and Mercury, (b) of Aeneas and Ascanius.

360. The juxtaposition of *me* and *tuis*, and of *te* and *querelis* is most artistic.

361. Italiam non sponte sequor: 'he may have been forgetful of his destiny for a few sweet days—many men have been—but his reply justifies at least his departure'. Taylor, *Ancient Ideals*.

Lines 362-392

362. aversa: 'askance'; *tuetur* with *jamdudum* has the force of a perfect tense.

363, 4. oculos: 'eye-balls'; **totumque pererrat:** 'surveys him from head to foot'; **luminibus tacitis:** 'with veiled glances'.

367, 8. Hyrcanae: adj. of *Hyrcania*, on the S. E. shore of the Caspian Sea; **admorunt:** cf. *norunt* for *noverunt*, VI, 641; **nam quid:** for this use of *nam*, cf. Geo. IV, l. 445; **majora:** 'greater wrongs'.

369, 70. Observe the emotional change to the third person; **num lumina flexit:** 'did his eyes soften?' **num lacrimas victus dedit:** 'was he subdued to tears?'

371. quae quibus anteferam: 'what am I to put first, what second?' **iam iam:** 'to this it has come that'; **maxima:** 'imperial'.

372. haec: the conduct of Aeneas; **oculis . . . aequis:** 'with eyes of equity'.

373. nusquam tuta fides: 'nowhere is trust secure'; **litore:** local abl. with *ejectum*.

375. reduxi: Dido exaggerates, she is so highly wrought.

376. heu . . . feror: 'ha! that way madness lies, my brain's afire' (Canon Thornhill).

377. Lyciae sortes: supply *jubent eum ire*.

379. scilicet: ironical; **quietos:** an Epicurean touch; cf. Horace's *quietis ordinibus deorum* (Od. III, 3).

380. dicta: 'thy defense'.

382, 3, 4. mediis . . . scopulis: 'on some mid-ocean rock', generic plural; **pia numina:** 'gracious Powers'; **hausurum:** cf. our English 'sup sorrow'; **Dido:** accusative; Cerda collects instances from the Latin poets of drowning persons calling out the names of those who were most in their minds. Conington; **atris ignibus:** 'with murky firebrands', like an Erinnys or Fury. Henry, however, applies the phrase to 'stings of remorse'; **absens:** 'though absent'.

386. umbra . . . adero: 'my ghost will haunt'; *umbra* is the Gr. *εἰδωλον*; **dabis improbe poenas:** 'villain, thou shalt pay the penalty'.

387, 8. haec . . . fama = hujus rei fama; **mihi:** dat. of advantage; **manes . . . sub imos:** 'deep down in the underworld'; **medium:** cf. l. 276; **auras:** 'daylight', light and air being very frequently identified.

390. the first *multa* is adverbial; **metu:** i. e. of the consequence.

392. thalamo: dat. of the recipient, poetic for *ad* or *in* with the acc. of motion.

Lines 393-449

393. at pius Aeneas: 'how the man who wrote the lines placed in Dido's mouth could immediately afterwards speak of 'the good Aeneas', etc. is one of the puzzles of literature.' Page. [Mr. Page's criticism does not allow for the *limitations* of the Roman *pietas*]; see Introduction, Pius Aeneas.

394, 5. curas: 'love-pains'; **animum:** Gr. acc. with the *passive* part. *labefactus*.

397, 8. incumbunt: used absolutely; **uncta:** i. e. with pitch.

400. infabricata: 'in the rough'; an ἀπαξ λεγόμενον.

401. migrantes: 'on the move'; **cernas:** potential subj.; **ruentes:** 'pouring forth'.

403. tecto: may be either dat. or abl.

404. Observe the steadily laboring spondees.

405. convectant: 'convoy'; for the change to the plural, cf. III, 676.

407. moras: abstr. for concrete, cf. *alas*, l. 121; **fervet:** 'is in a ferment', 'swarms'.

408. quis tibi . . . sensus: 'how name thy feeling'; for this adjectival use of *quis*, cf. l. 10.

409, 10, 11. cum . . . prospiceres: 'on viewing', *cum* is here partly temporal and partly causal; **totum . . . misceri . . . tantis clamoribus:** 'one scene of confusion and of uproar'.

412. 'Love, thou *felon*, to what dost thou not drive the human heart!'

414. et supplex . . . amori: 'and bow her proud soul to the yoke of love'.

415. frustra moritura: Virgil adds these words as a commiserating epithet. Nettleship.

416, 7. properari: 'the impersonal use lays stress rather upon the *action* expressed by the verb, than upon the persons acting'; **carbasus:** cf. III, 357.

419. sperare: 'look forward to'; cf. I, 543.

422. colere . . . credere: *interdum id quod solet fieri per Infinitivum Absolutum exprimitur*. Wagner, Quaest. Verg. XXX.

423. molles aditus: 'the ways to his heart'; **tempora:** 'opportunities'; cf. l. 293.

424. hostem: note the transition from *conjunx* through *hospes* (l. 323) to this word.

426. Aulide: Aulis in Boeotia was the rendezvous of the Greeks whence they sailed for Troy.

427. nec . . . revelli: the 'uprooting' of the ashes disturbed the 'spirit' of the dead; the allusion is to a desecration by Diomedes (of which, however, Dido could not be cognizant).

430, 1. fugam: 'passage'; **quod prodidit:** 'which he forswore'.

433, 4. An empty hour of time . . . respite and room

For madness to have play, till fortune tame

And school me into grief. (Rhoades.)

436. The most difficult line in Virgil: the variants are *dederis* for *dedit*, and *cumulata* for *cumulatam*. (A) The present text, holding with Hirtzel to the third person (*dedit*), applies Dido's sentiment to Aeneas and not to Anna; and (1) if *cumulatum* could be read with the Delphin editor (Ruæus, S. J.) then, as Conington says, we should have this clear and intelligible sense: 'when he has granted it, I will send him away with my death to crown him' (2) with the reading *cumulata*, *sorte* has been suggested = 'with compound interest' (3) retaining *morte*, Henry would explain: '*I shall slacken* in my complaints, although (by his departure) death is prepared for me, as it were manifold' (*cumulata*). (B) If *dederis* be adopted, then the translation runs: 'and when thou hast rendered it, then my death shall find thee requited in full'. This last would leave Anna guessing, which perhaps Dido wishes her to do.

437, 8. miserrima: 'heart-broken'; **fertque refertque:** 'carries and carries again'.

439. aut: for *neque* after the negatives; **tractabilis:** 'manageable', 'open to persuasion'.

440. placidas: expresses his *ordinary* disposition, hardened for the nonce.

442. hinc . . . illinc: Virgil is describing merely the fitful gusts of a storm. Sidgwick.

443. it stridor: cf. *it clamor*, VIII, 595; **altae:** 'deeply', with *consternant*.

447. assiduis hinc atque hinc vocibus: 'by incessant volleys of entreaty'.

449. lacrimae: of *Aeneas*, not of Dido; his tears flow as he listens to Anna, but they flow in vain, *mens immota manet*.

Lines 450-473

451. convexa: 'arch'; neut. adj. used for subst.

453. turicremis: a Lucretian word.

- 455. obscenum:** combines the notion of ill-luck with nausea.
456. The *silence* for the first time connotes resolved suicide.
457. templum: 'chapel'.
460, 1. Notice the weird alliteration in *verba vocantis visa viri*; **teneret:** cf. l. 410.
462. sola . . . bubo: Virgil is the only writer who makes *bubo* feminine.
463. longas: 'long-drawn'; **infletum:** poetic for *fletu*, 'wailingly'.
465, 7. agit furem: 'drives her frantic'; **longam:** 'endless', cf. III, 487.
469. Eumenidum: lit. the 'Gracious ones'; either a propitiating euphemism, just as the Irish Celts called the fairies the 'good people'; or else because, by their pursuit of transgressors, they proved benevolent; **Pentheus:** see Vocab.
471. Poenis: i. e. *Furiis*; I have adopted Markland's variant for *scaenis*, 'o'er many a stage'.
472. matrem: Clytemnestra is herself depicted as a Fury; **serpentibus:** the Furies were represented as having their hair knotted with serpents; **Dirae:** 'the Curses'; cf. l. 610.

Lines 474-503

- 474, 6. concept:** 'had caught'; **exigit:** 'carefully weighs'; cf. *examen* (for *exagmen*) in the sense of 'tongue of a balance'.
477. spem fronte serenat: Virgilian inversion for *spe frontem serenat*.
479. vel eo me solvat: 'or loose me from him'.
480. Oceani: in Homer, Oceanus was a broad river flowing around the flat world.
481. ultimus: 'farthest'; **Aethiopum:** lit. 'burnt-faces'; **maximus:** cf. I, 741.
482. aptum: lit. 'fastened', here 'studded'; part. from an old verb *apo*.
483. Massylae: sc. *Libycae*.
484. Hesperidum: daughters of Atlas; **templum:** it was really a garden.
485. sacros . . . ramos: whereon grew the golden apples of the tree that had sprung up to grace the wedding of Jove and Juno; other writers locate the gardens of the Hesperides in the 'Fortunate Islands' (the *Canaries?*).

486. spargens: i. e. on the food; **umida:** 'dewy', cf. *aerii mellis*, Geo. IV, 1; **soporiferum:** a standing epithet, though inapplicable to the present instance, cf. *placidus*, l. 440, and *piniferum*, l. 249; this usage is not uncommon in Homer, e. g. ships are *swift* even when drawn upon land, the heaven is *starry* even in daylight, raiment is *nice* though soiled. I cannot see therefore why Conington calls this a very unfortunate epithet.

487. carminibus: 'incantations'; **promittit:** 'professes' (not 'promises'), hence the four dependent infinitives are in the *present* tense.

489. fluviis: dat. of reference.

490. mugire videbis: notice the close connection between *sight* and *sound*.

492. testor: for *obtestor*, as frequently; **germana:** 'sister mine'.

493. caput: cf. l. 354; **invitam:** in Virgil's time the 'black art' was under a ban; **accingier:** archaic for *accingi*, 'gird on'; **artes:** *medial object*.

494. sub auras: 'to the open air'; the 'pyre' was to be raised seemingly in the *impluvium*, i. e. the uncovered central place in the *atrium*, cf. ll. 504, 5.

495, 6. arma: especially the 'sword', cf. l. 507; **impius:** 'that scoundrel', note the damning antithesis to *pius*; **exuvias:** (from *exuo*), lit. 'doffings'.

497, 8. perii: 'I was undone'; **superimponas:** jussive subj.; *superimponant* is also read; **iuvat:** 'it is good'; not a few MSS. have *jubet*; **monstrat:** 'bids'.

500. novis: 'novel', the Gr. *καίνος*; **praetexere:** cf. l. 172.

501, 2. mente . . . concipit: 'realizes'; *concepit* has a different sense in l. 474; **morte:** 'at the death'.

Lines 504-521

504. sub auras: cf. l. 494.

505. taedis: 'with pine-wood'; **secta:** goes with *ilice*.

506, 7. intendit: 'spans'; the lit. meaning 'stretches over' would require *serta loco* for which Virgil, with his usual Inversion, substitutes *locum sertis*; **fronde . . . funerea:** sc. yew, cypress, etc.

508. effigiem . . . locat: its melting would here bespeak the riddance of love; **haud ignara:** 'knowing full well'; a *litotes*.

509, 10. crines: *medial object*; **chaos:** lit. 'Void', son of Erebus and Nox.

511. tergeminam: cf. Horace's *tergeminis honoribus*, Od. I, 1; **Hecaten:** see Vocab.; **tria . . . ora:** merely repeats *tergeminam*; the goddess was called by three names, *Diana* on Earth, *Luna* in Heaven, and *Hecate* in Hades.

514. lacte: *lac* is often used of the 'juice' of herbs.

516. 'and the love-charm seized before the dam can take it'; it was a popular belief that if the *hippomane*, as it was called, was not immediately devoured by the dam, she lost all her affection for her young, hence it is used as part of the love-ridding charm.

517, 8. mola: 'salt cake', cf. II, 133; **piis:** 'holy'; **pedem:** *medial object*; **vinclis:** lit. 'sandal-strings'.

519, 20. conscia fati: 'Fate's Privy Council'; **tum:** 'moreover'; **non aequo foedere amantes:** 'ill-assorted lovers'.

521. curae: predicative dative; **precatur:** sc. *numen*.

Lines 522-553

522, 3, 5. carpebant: 'were gleaning'; **corpora:** 'creatures'; **pictae:** 'dappled'.

526, 7. 'birds of the spreading mere, and birds of the thorny brake'; **somno:** abl.

529. animi: cf. l. 203.

530, 1. oculisve . . . accipit: mark 'the chosen coin of fancy' in this sentence.

532, 3. fluctuat: 'billows' (the subject may be either *Dido* or *amor*); **adeo:** emphasizes *sic*.

534. quid ago? Wagner finds in this *ago* a trace of the retained form of the Greek subjunctive (Quaest. Verg. XXXI, 14); **irrisa:** 'laughing-stock'.

536. sim . . . dedignata: the subj. is owing to the concessive force of *quos*.

537, 8. ultima: 'uttermost'; supply *eos* with *juvat*, and *meo* with *auxilio*.

539. bene: may go with *memores*, *stat*, or *facti*.

540. fac velle: 'suppose that I were willing'; supply *me*.

543. ovantes: the part. suggests the Roman *ovatio*.

545. inferar: 'shall I put to sea?'; **quos . . . revelli:** 'whom I with difficulty tore from Tyre'.

548, 50. cf. l. 32 sqq.; **sine crimine:** 'blameless'.

551, 2. more ferae: 'like some wild thing'; **curas:** 'love-woes'; **Sychaeo:** used adjectivally.

553. rumpebat: causative, cf. III, 246.

Lines 554-583

554. eundi: the inf. is used after *certa* in l 564; **carpebat:** 'was snatching'.

558, 9. omnia: acc. of respect; **coloremque:** hypermeter, the *que* being tied by *synapheia* to the *et* of the next line; **crines flavos:** 'auburn hair' was highly prized.

560, 1. potes . . . somnos: 'canst thou at such a crisis slumber on?'; **deinde:** 'hereupon'.

564, 5, 6. varios: 'fitful'; **praecipitare:** the inf. is either *prolative*, or poetical for the *gerundive*; **iam:** 'presently'; **turbari trabibus:** 'crowded with craft'.

567. fervēre: 3rd conj.; cf. l. 409.

569. varium et mutabile semper: 'a thing of moods and fancies'; it is a god who speaks.

570, 1. nocti . . . atrae: 'he melted into the ebon night'; **umbris:** 'phantom'; intens. pl.

572, 3. fatigat: 'plies hard', 'presses'; **praecipites:** joined in the text with *fatigat*, and punctuated accordingly; others connect with *vigilate* in the sense of, 'tumble out, my men'.

575, 8, 9. tortos: 'twisted'; **adsis . . . iuves . . . feras:** optative subjunctives; **sidera . . . dextra:** 'propitious stars', i. e. 'favorable weather'.

580. fulmineum: the epithet has some reference to the action of the verb. Conington.

581. rapiuntque ruuntque: 'they hale, they hustle'.

582, 3. deseruere: instantaneous perfect; **aunixi:** 'pulling hard'.

Lines 584-629

585. Tithonus was a son of Laomedon, king of Troy; see Vocab., (and also Tennyson's beautiful poem).

587. aequatis: (1) 'even-filled' (2) 'arow'; Hermann suggests *arquatis*.

588. vacuos . . . sine remige: a pleonasm.

589, 90. pectus . . . comas: *medial objects*; **percussa . . . abscissa:** used reflexively.

591. illuserit: 'shall it be that he has flouted?'; see note on II, 581, although here mere priority of time rather than causality is expressed; **advena:** 'foreigner'.

593. deripient: 'hurry down', much stronger than *deducunt* would be; **impellite:** 'ply'.

596. facta impia: i. e. her own faithlessness to the memory of Sychaeus. Conington.

597. dextra fidesque: 'hand and word'; supply *eius* as an antecedent of *quem* in the next line.

598, 9. The two achievements by which Aeneas earned the clinging epithet of *pius*.

602. epulandum: 'as a banquet', lit. 'to be feasted on'; a reference either to the story of Thyestes, to whom the limbs of his own sons were served up at table by his brother Atreus; or to the story of Procne who served up Itys to Tereus. The gruesome legend of *Thyestes* was the subject of a highly-prized tragedy by Varius, one of the two joint-editors of the Aeneid.

603. fuerat: ind. for subj., to make room for the concessive *fuisse*.

604, 5, 6. castra: cf. III, 519; **tulisse:** 'I should have carried', subj. of obligation or resolution, like *implessem*, *extinxem* and *dedissem* (the two former being syncopated); **memet super ipsa dedissem:** 'I should have crowned the pile'. Rhoades; **super:** adv.

608. interpres: 'intermediary'; **curarum:** 'pains of love'; **conscia:** 'confidante'.

609, 10. nocturnis: cf. l. 490; **Hecate:** see Vocab.; **ululata:** 'invoked with yellings'; **Dirae:** a synonym of the Furies, cf. l. 473 and XII, 845; **di:** sc. *tutelaries*.

611. meritum numen: (1) 'turn upon my woes the protection they have deserved' (2) 'direct against evil deeds the (wrathful) regard they have deserved'.

612. portus: generic plural, like *terris* in the next line.

614. terminus: 'bound'; 'lit. boundary-stone'.

616. finibus extorris: i. e. when he had to seek aid from Evander; distinguish *extorris* (fr. *ex* + *terris*) and *exul*?

617, 8. imploret videatque: optative subjunctives, as are *fruatur* (l. 619) and *cadat* (l. 620); **indigna:** cf. VI, 163; **iniquae:** 'unequal'; read XII, 823-828.

620. cadat ante diem: he is said to have reigned only three years, and to have been drowned in the river Numicius from which his body was never recovered; **media . . . harena:** 'in a waste of sand'. [It was these tragic lines (615-620) which Charles I lighted upon, when he consulted the "Sortes Vergilianae" in the Bodleian Library at Oxford.]

625. exoriare: jussive—much more powerful than *exoriat* would be; **aliquis** = 'unknown'; **ultor:** sc. *Hannibal*; **ex ossibus:** figurative.

626, 7. qui: rel. of purpose; **olim:** 'hereafter'.

629. nepotesque: the hypermeter is splendidly rhetorical; the excited queen would fain say *more*, but speech fails her. Dido's curse was historically, though not so pregnantly, fulfilled.

Lines 630-705

631. invisam: 'loathed'; **abrupere:** has reference to the thread of 'life' (*lucem*).

633. cinis ater: the natural identification of the human dust with the dust of earth. Conington.

634, 5. mihi: ethic dative; **dic:** has the force of a *command*, hence *properet* and *ducat* (l. 636), with *ut* understood.

636, 7. monstrata: 'prescribed', cf. l. 498; **pecudes:** the black cattle in honor of Pluto; **pia:** 'pure'; these directions are a mere subterfuge to gain time.

638. Stygio Jovi: Homer's Ζεύς καταχθόνιος.

639. perficere: *prolative* infinitive; see *Introduct.* (Virgilian Syntax.)

640. Dardanii . . . capitis: 'of the Dardan wight'; used contemptuously, cf. l. 613.

641. anili: several MSS. have *anilem*.

643, 4. aciem: eye; lit. the *pupil* of the eye; **genas:** since *interfusa* is passive, *genas* is not a medial obj. but Greek acc.

646, 7. gradus: most editions read *rogos*; **ensem:** was the sword in question Dido's present to Aeneas (l. 261), or an exchange from Aeneas to Dido? The former, I think, as if it were the very irony of fate for the generous woman to perish by her own gift; **quaesitum:** 'gotten'.

648. hic: temporal; **vestes:** the *exuviae* of l. 496.

649. lacrimis et mente: 'to weep and think'. Conington; the ablatives are modal.

650. novissima: cf. the phrase *novissimum agmen*.

651. dulces . . . dum fata deusque: 'sweet, while doom and deity'.

652. accipite: she was about to breathe her last, lying upon them.

653. vixi: 'my life is over'; 'I have had my day', cf. Hor. Od. III, 29,

654. magna . . . ibit: 'will go in state'; **mei . . . imago:** *mei* means that by which I am represented; *mea* would mean that which I possess.

656. ulta virum: see I, 363, 4; **recepti:** 'I have exacted'.

659. os impressa toro: 'her face buried in the couch'; *impressa* is purely passive, from the *logical* force of the expression in the present case.

660. sic, sic: here, acc. to Servius, she stabs herself twice; but then there is the difficulty in the *ferro collapsam* of 663, 4; it is therefore better to take the two words with *ire*, cf. *sic, o sic positum*, II, 644.

661. hauriat: cf. l. 359; **ignem:** the 'flame' of the funeral-pyre (to be presently lit).

662, 3, 4. Dardanus: used contemptuously; **ferro collapsam:** 'fallen upon the sword'; Henry, however, renders, 'swooning from the sword-wound'.

665. sparsas: 'bedabbled'; **it clamor:** cf. *it stridor*, l. 443.

666, 7. bacchatur: cf. l. 301; **femineo ululatu:** hiatus for effect; see metrical index.

668, 9. aether: 'the welkin'; **immissis:** 'pouring in'.

671. culmina = *tecta*; observe the neat placing of the prepositions.

673. pugnis: [rt. PUG—in Gr. *πύξ*, 'with the fist'; cf. *pugil* and *pungo*].

675. illud: 'the object'; **me fraude petebas:** 'was your aim to cheat me'.

676. mihi: ethic dative.

677. quid . . . querar? 'how begin my desolate moan?'

678. vocasses: subj. of obligation, as is *tulisset*, 'should have despatched' in the next line.

679. ferro dolor: 'sword-pang'.

680, 1. struxi: sc. *rogum*; **voce:** 'aloud'; **crudelis:** refers to Anna.

682. exstincti: for *exstinxisti*; cf. *exstinxem*, l. 606.

683, 4. date . . . abluam: 'grant me . . . to wash'; cf. VI, 883 sq.; **super** = *superstes*.

685. legam: 'cull'; cf. *abluam*, above; the whole expression has reference to the custom of a near relative catching the last breath of a dying person; **evaserat:** observe the force at once of the tense and of the prefix.

687, 9. siccabat: conative impf.; **stridit . . . vulnus:** 'the sword . . . grides'.

690. annixa: 'leaning'.

692. ingemuit: "there is no such touching word in the whole Aeneid as this one word *ingemuit*, 'groaned', placing as it does before the mind capable of such sympathies the whole heart-rending history in a single retrospective glance. Show me anything at all like it in the Iliad." (Tyrrell *ex* Henry.)

694. difficiles obitus: 'hard death'; **Irim:** here the special deputy of *Proserpine*.

695, 6. nexos: 'entwined with it'; **fato:** i. e. by a *natural* death.

698, 9. vertice crinem abstulerat: by this process, a dying person was *devoted* to the gods below; **Stygio . . . Orco:** cf. Horace's *nullum saeva caput Proserpina fugit*.

701, 2. trahens: 'trailing'; **adverso sole:** 'athwart the sun'; **Diti:** i. e. *Pluto*.

705. dilapsus: 'ebbed'.

"Observe the true poetic feeling with which the tragedy and horror of this book is made to end smoothly and sweetly, with sights of beauty and sounds of soothing." Sidgwick

THE EPISODE OF DIDO

The episode of Dido is worked out very much in the spirit of the Greek tragedy, the confused moral conflicts of which it thoroughly recalls. It is the struggle of individual passion against the will of Heaven that Virgil intends to represent; the kind of struggle represented in the Ajax and the Trachiniae of Sophocles, where the loser loses and the winner wins without any end being served, except the assertion of superior power. The real difficulty which a modern reader finds in realizing such situations is that we are accustomed and expect to see the right prevail and the wrong beaten; but this is not the spirit of the Greek tragedy, where it seems as if the natural moral feelings were playing blindly around undiscovered centres, where the powers at work are not commensurate with our ideas of the powers of right and the reverse, and where the righteous issue, as we understand it, is only dimly discerned, if discerned at all, by the straining eye. Dido falls, like Ajax or Heracles, for no offence commensurate in our eyes with the punishment that comes upon her. Yet I think it is clear that Virgil has no intention of exciting such a sympathy with her fate as a modern reader necessarily feels, and as a modern writer, were he handling the story, would wish to excite.

Aeneas sins, not by leaving her, but by staying with her: the will of the gods once clear, he has, according to ancient ideas, no alternative. Dido has indeed fallen away from the first love to which she has devoted herself; this fact is never lost sight of in the course of the narrative, and so far Virgil has perhaps gone beyond the ordinary limits of the Greek tragedy in the direction of modern ideas; some sort of justification for the event, in the modern sense, may be said to be offered. But the impression left by the fourth Aeneid as a whole is that Virgil, though the general treatment of the story is adapted to the requirements of the epic, is at the same time using, and sympathetically using, the great ideas of the Greek drama in the advantage of the Roman story. The gods have determined on the foundation of the Roman power in Italy by the hand of Aeneas; resistance to this from the side of human passion leads only to infatuation and death. The fact that the story harrows the feelings and rivets the attention of a modern reader does not prove that the poet had any idea of condemning the conduct of Aeneas, except in so far as he forgets his mission by allying himself, against the oracles, with a foreign queen. [H. Nettleship.]

BOOK V

Lines 1-34

1, 2. medium . . . tenebat . . . iter: the expression need mean no more than that Aeneas was well on his way at sea; **certus:** 'unswerving'; **Aquillone:** Henry connects with *secabat*, not with *atros*.

4. accenderit: subj. of ind. question.

5, 6. amore . . . polluto: abl. abs.; cf. *pollutum hospitium*, III, 61; **notum:** to be taken substantively; this usage is found in the prose of Livy and Tacitus.

8. ut: 'when'; (in l. 329 many take *ut* = *where*); "with either of these meanings *ut* requires the verb—if the clause is merely temporal (as here) or local—to be in the indicative."

10. olli: the dat. (archaic) gives a flavor which the gen. misses; **caeruleus:** Servius says that *caerulum* = *viride cum nigro*, 'dark-green';

11. inhorruit . . . tenebris: 'crispened and gloomed'; the line is a repetition of III, 195.

13. quianam: 'why ever?'; a dignified archaism (*quia* is neut. pl. of *quis*).

15. colligere arma: lit. 'gather in the tackle', i. e. to prepare for a squall.

16, 17, 18. obliquat: 'slants'; **auctor spondeat:** lit. 'would back his promise'; **spondeat . . . sperem:** the protasis is altogether doubtful, hence the pres. subj.; **contingere:** *prolative*, instead of the more regular acc. and fut. inf.

19. transversa: neut. pl. of adj. used adverbially; **vespere:** 'the west'.

20. cogitur: 'thickens'; the opinion of the ancients was that cloud and mist were produced by *condensed* air.

21. tendere tantum: unless it be a mere variation of *obniti contra*, take the *tantum* adverbially, 'nor even proceed'.

24. Erycis: Eryx was son of Venus and Butes, and so half-brother of Aeneas; on Mt. Eryx in the extreme W. of Sicily was a famous temple to Venus (*Erycina*).

25. servata: 'watched', the year before, when the Trojans first visited Sicily (Book III).

28. velis: i. e. by shifting them; **sit:** subj. of obligation or resolution; cf. VI, 407.

29. optem: consec. subj.; **demittere:** 'put to shore'.

31, 33. gremio: same rt. as *ger-men*; **cita:** magnetized by *fertur*, 'rides'.

Lines 35-41

36. adventum sociasque rates: a hendiadys.

37. in jaculis: abl. of circumstance or condition; **Libystidis:** Virgil is the only writer who uses this adj.; **ursae:** Pliny denies that there are bears in Africa.

38. mater: *Egesta*, who had been sent to Sicily from the Troad to escape a ravaging monster sent by Poseidon in punishment of Laomedon's perjury.

40. gratatur reduces: supply *esse*, 'welcomes them back'; **gaza:** being a Persian word for *royal* treasure is an oxymoron with *agresti*, acc. to Conington.

41. excipit: 'entertains'; **opibus:** 'store'.

Lines 42-71

44. tumuli: defining or appositive gen., cf. *viae aggere*, l. 273; Roman generals harangued their troops from an artificial mound of earth raised in the camp.

46, 7. exactis . . . mensibus: 'with its tale of months'; **divini:** 'deified'.

48. condidimus: at *Drepanum* (see end of Book III); **maestas:** 'in mourning'.

52, 4. deprensus: 'caught'; **Mycenae:** (sing. for pl.) "appositive" gen., cf. *urbem Patavi*, I, 247; **pompas:** 'processions'; **exsequeretur strueremque** impf. subj. owing to the non-fulfilment of the protasis (*agerem*) in *present* time; **suis:** 'appropriate'.

55. ultro: this particle is to be variously rendered acc. to the context; here the best English seems to be, 'actually'; it is used idiomatically of acts unexpected, unprovoked, spontaneous, *beyond* what was necessary, natural or common. Sidgwick.

56. equidem: for *e + quidem*; cf. *eheu, ecaster*.

58, 9. honorem: 'sacrifice'; **poscamus ventos:** the question still remains whether the prayer is made to the winds themselves or to Anchises. Conington.

60. velit: the subject is Anchises and the mood is jussive, either directly, or indirectly with *poscamus*; **templis:** local abl.

61. Troia generatus: 'a true son of Troy'.

62. adhibete: the word for 'inviting' the presence of the gods. Conington.

64, 5. si = a diffident *quum*; **nona:** with allusion to the *novemdiale sacrum* performed nine days after burial; **retexerit:** 'uncertain', note the negating force of the prefix.

66, 8. prima: adverbially with *ponam*.

69. crudo: (1) 'hard' (2) 'untanned', lit. *raw*; **fidit =** *audet*.

71. ore favete: 'keep holy tongue'; an injunction to the people *ante sacra* to refrain from all ill-omened words; cf. Horace's *favete linguis*, and the Gr. *εὐφημεῖτε*.

Lines 72-103

72. materna: the myrtle was sacred to his mother Venus; it was also used in honor of the dead.

73. aevi: the gen. expresses that 'in point of which' the adj. applies; cf.

The mistress of the mansion came

Mature of age, a graceful dame. (Lady of the Lake.)

77. carchesia: the *carchesium* (Gr. *καρχήσιον*) was a tall goblet with two slender handles reaching from the rim to the bottom

79. purpureos: 'of sheen'; cf. VI, 885.

80. Observe that *iterum* is taken with *salvete*; **recepti:** as the reference is to the rescue of his living father from the flames of Troy, we shall probably do well, as Conington suggests, to understand *recepti* as gen. sing., though Sidgwick gainsays.

81, 2. animaeque umbraeque: pl. for sing., cf. IV, 571; **non licuit:** cf. IV, 550.

83. quicunque est: expresses the dramatic vagueness still felt by the wanderer.

84. adytis: applied here to the tomb as a place 'not to be entered', by reason of sanctity; **anguis:** it was an ancient popular belief that the *genii* of places or of men often appeared in the form of *serpents*; **ab imis** (with *adytis*): 'from the shrined base'.

85. gyros: probably the same as *volumina* (Conington); 'circuits', acc. to Henry—the serpent makes seven circuits, not merely around, but *on* the *tumulus* (*amplexus*), coiling himself seven times (*septena*) in each gyration.

86. per aras: 'o'er the altar'.

87. After *notae* supply a verb in the pass. similar to *incendebant* in the next line.

88, 9. nubibus: local abl.; **iacit:** he uses *trahens* in IV, 701.

91. pateras: 'bowls' containing the offerings; **lēvia:** 'polished'.

92. libavit: 'tasted', cf. Geo. IV, 54; (in l. 77 *libans* = 'pouring').

93, 4. depasta = 'it had lipped'; **instaurat:** 'renews'.

95. genium loci: frequently represented under the form of a serpent; **famulum:** 'familiar' or 'attendant' assigned as to a deity; it is thus hinted (cf. *divini*, l. 47) that Anchises has been deified.

96, 7. bidentes: cf. IV, 57; **nigrantes:** black victims were offered to the *dii inferi*; **terga:** acc. of respect, found in poetry with intr. verbs and with adjectives.

98. pateris: 'from the bowls'; **vocabat:** cf. III, 68 and VI, 506.

99. Acheronte remissos: 'released from Acheron', one of the six rivers of the lower world.

100. quae cuique est copia: 'each according to his means'.

102, 3. aëna: 'bronze vessels', see note on I, 213; **alii:** 'other some'; **prunas:** 'live coals'; **viscera:** 'flesh'.

Lines 104-123

105. Phaethontis: here a mere appellative of the 'Sun-god' himself; see Vocab.

108. Aeneadas: 'the men of Aeneas'; (*Aenides* is used of son of Aeneas, i. e. *Ascanius*); **parati:** agrees in sense (*Synesis*) with *pars*.

109, 10. circo: 'ring'; **sacri:** the *tripod* was a favorite form of utensil for a 'sacred' used gift.

111. ostro: i. e. the juice extracted from the purple-fish (*murex*); Gr. ὄστρεον.

112, 13. talentum: i. e. a 'talent' of gold and a talent of silver; some MSS. have *talenta*; **tuba:** the 'trumpet' was not known in the Homeric age; **commissos . . . ludos:** the pf. part. pass. in concord, instead of a corresponding noun with a depend. gen., is not unfrequent, especially in Livy; **medio:** 'central'.

114. pares: 'well-matched'; **ineunt:** 'enter for'; **gravibus:** 'laboring'.

115. delectae: 'the pick'; Virgil has substituted a boat-race for the chariot-race of Homer.

116. Pristis: the ships doubtless derived their names from the *insignia* on their prows. Conington.

118. ingentem: Virgil's maid-of-all-work adj., according to Henry (who takes *mole* = *molimine*).

119. urbis opus: 'a floating city'; the phrase would happily hit off a modern ocean-liner; **versu:** 'tier'; the ship was a trireme—a form of vessel unknown to the Homeric age—with three banks of oars on each side; (acc. to Henry, *versu* is the 'line of rowers', and *ordine* (l. 121) the 'series of oars' as they rise out of the water).

122. magna: why feminine with *Centauro*?

123. caerulea: cf. III, 432. [Virgil's derivation of the great Roman families mentioned is more complimentary than correct.]

Lines 124-243

125, 6, 7. olim: 'at times'; **sidera:** 'heavens'; **Cori:** al. *Cauri*, North-West winds'; **condunt:** i. e. by bringing up clouds; **tranquillo:** used substantively; cf. *notum*, l. 6.

128. apricis: 'basking', cf. Persius' *aprici senes*; it commonly means, 'sunny', 'open to the sun'.

130. nautis pater: this juxtaposition of *pater* is more easily ap-

preciated than translated; the word, as Conington says, is doubtless intended to convey a *patronal* significance; for similar characterization, cf. I, 692 and V, 521.

133. ductores: 'captains'; **ostro:** cf. l. 111.

134, 5. populea: adj. from *pōpulus*, 'poplar'; the poplar, which had been brought from the lower world by Hercules, when he carried off the dog Cerberus, was chosen because they were celebrating funeral games; **umeros:** *medial object*.

137, 8, 9. intenti: refers to the mental, as *intenta* (l. 136) to the physical strain; **haurit:** 'drains'; **pavor pulsans:** 'nervous throbbing'; **finibus:** 'starting-places', Ribbeck reads *funibus*; **adductis:** 'in-drawn', i. e. to the breast after the stroke; **versa:** part. from *verrere*.

142, 3. pariter: (1) 'abreast' or (2) 'in time'; **tridentibus:** i. e. the (vertically) triple projection of the 'beak' (for 'ramming' purposes in time of war).

145. corripuere: 'grip', 'seize'; gnomic perfect, cf. *concussere*, l. 147.

146, 7. immissis: 'given their rein'; **iugis:** 'teams'; **in verbera** = 'to give their lashes force'; **studiis faventum:** 'partisan cheers'.

150. colles clamore resultant: for *clamor resultat a collibus*; the hills are poetically said to do what the shouting does.

151, 3, 4. primis . . . undis: 'in front on the waters'; **consequitur:** 'follows close'; mark the force of the prefix; **pondere pinus:** 'heavy-timbered vessel'; **aequo discrimine:** 'at an equal distance or interval'.

155. locum . . . superare priorem: 'to win pride of place'.

156, 7. victam praeterit: 'beats and passes it'; **unctis:** 'in line'; **feruntur:** 'race'.

158. longa: the epithet serves to place before the mind their parallel position with respect to their *length*. Conington.

159. scopulo: the *saxum* of l. 124; **metam:** 'turning-post'.

160. medio . . . in gurgite victor: 'the conqueror of the half-way'. Conington.

161. rectorem: 'steersman'.

162. mihi: 'prithēe', ethic dative; **dexter:** 'to the right'; adjectives of *place* and *time* are often used where English employs an adv., cf. *domesticus otior*, *matutinus puer*, *nocturnus Cithaeron*; **gressum:** several MSS. have the much tamer *cursum*.

163. litus: i. e. the base of the *scopulus*; **ama:** 'hug'; **stringat:** subj. with *sine* (fr. *sino*), *ut* being understood—in such a case, the

governing verb generally follows the verb governed; **palmula**: what is the force of the diminutive?

166, 8. diversus = 'so wide'; **instantem tergo**: 'hard astern'.

170. radit iter laevum interior: 'skims inward to the left'.

171. metis: intensive pl.; **tuta**: the danger of grating on the rock was passed.

172. iuveni: Virgil is fond of this possessive dative; **exarsit** . . . **ossibus**: 'flamed up in his heart's core'.

174, 6. socium: for *sociorum*; **gubernaclo**: syncopated dative; **magister**: 'skipper'.

177. clavum: here 'helm' by synecdoche.

184. Mnesthei: Gr. dative; **superare**: *prolative* inf. after *spes*.

185. capit ante locum: 'takes the lead'; **propinquat**: 'gets the near side'.

186, 7. praeunte: *prae* in composition is shortened before a vowel; **premit**: 'covers'.

188. media . . . **nave**: 'amidships'.

189. hortatur: suggested by the address of Antilochus to his steed (Il. XXIII, 402 sqq.).

190. Hectorei: a rousing epithet; **sorte**: 'stake'.

192, 3. animos: 'pluckiness'; **Maleae sequacibus undis**: 'the Race of Malea', the mod. Cape *Matapan*; many take *sequacibus* = 'chasing', i. e. ships, rather than one another (*undis*). One of the *adagia* of Erasmus—borrowed from the Greek—runs: *Maleam legens quae domi sunt obliviscere*.

195. quanquam o: a sigh for victory cut short by *aposiopesis*; cf. I, 135.

196. pudeat: jussive; **hoc vincite**: 'win thus far'; *hoc* is cogn. acc., and epexegetic of *extremos rediisse*.

198. aerea: as it was the *prow*, and not the *poop* of a vessel, that was armed with brass, editors have been forced either to take *aerea* for *aerata* or *puppis* for *navis*—either of which is unsatisfactory—*aurea* was originally read in two important MSS. May I venture, in view of the variant, and especially of the use of *solum* in the next line, to conjecture *area* (with *puppis* as genitive), i. e. 'the space abaft', as the portion of the ship which 'quivers' *vastis ictibus*?

199. solum: the 'sea-floor', same rt. as in *solidus*, *solea*; **subtrahitur**: 'slips from under them', i. e. the boat runs so fast that its oars have no longer a *solum* or *point d'appui* in the water. Henry, who quotes from Pope's *Windsor Forest*:

And earth rolls back beneath the flying steed.

201. **rivis**: 'in streams', modal abl.; **ipse . . . casus**: 'mere chance'; **optatum . . . honorem**: 'coveted distinction'.

202. **animi**: locative; **suburget**: what is the force of the prefix?

203. **spatio subit . . . iniquo**: 'draws to dangerous ground'.

205. **murice**: 'jagged rock', so called from a resemblance to the *murex*.

207. **magno clamore morantur**: 'shout loudly at being aground'; Munro suggests that *morantur* may mean 'they back water'.

208, 11. **trudes**: 'poles', a variant is *sudes*; **contos**: 'boat-hooks'; **agmine remorum**: 'with play of oars'; **vocatis**: 'at call'.

212. **prona**: 'shoreward', lit. *sloping downward*; with an inflowing tide the epithet describes the natural fall of the sea towards the land; **aperto**: 'unencumbered'; **decurrit**: 'runs home'.

214. **latebroso in pumice**: the *pumex*, being porous, was 'cran-nied'; **nidi**: 'nestlings', by metonymy.

216. **tecto**: the abl. may be either of place or separation.

217. **radit**: 'skims'; **neque commovet alas**: the motion of the bird is now sloping downwards, like the ship *decurrens*, cf. notes on l. 212; this line is frequently quoted for its imitative rhythm.

218, 9. **ipsa**: i. e. without help from the rowers; **ultima . . . aequora**: 'the home stretch'.

[220-4.] Virgil is fond, after a *general* description, of stepping back to *particulars*.

220, 4. **alto**: see note on IV, 486; **cedit**: sc. *Chimaera*.

227. **ingeminat**: intransitive; the verb is also used transitively.

229. **proprium**: cf. *propriam*, I, 73; **partum**: 'virtually gotten', 'as good as won'; cf. *parta*, II, 783.

230. **teneant**: subj. because *indignantur* = *putant indignum fore*.

231. **possunt quia posse videntur**: 'they can, because they think they can'; **videntur**: sc. *sibi*.

233. **ponto**: so-called 'dat. of motion to'.

234. **in vota**: not, 'with prayers', as Sidgwick has it, but 'to hear his vow'; cf. *voti reus*, l. 237.

235. **aequora**: acc. of 'space traversed'; cf. I, 67.

237, 8. **voti reus**: 'answerable for my vow'; *voti* is gen. owing to the *judicial* adj. *reus*; **līquentia**: fr. *līquere*, while *līquentia* (I, 432) is fr. *līqui*; but Lucretius (IV, 1252) employs *liquidus* with the first syll. both long and short in the same line.

240. **Nereidum**: the Nereids were 50 in number, daughters of Nereus and Doris.

241. manu magna: gods and heroes were 'big of hand' as well as broad of shoulder; **Portunus:** the 'Harbor-god' identified with the Greek *Palaemon*, whom Plautus calls *sanctus Neptuni comes*.

243. fugit . . . condidit: explain the neat difference of tense?

Lines 244-285

244, 6. ex more: distinguish fr. *de more*. **advelat:** 'drapes'; an exceedingly rare word.

247, 8. optare . . . dat ferre: the infinitives are *prolative*, like the *habere* of l. 262 and the *ferre* of l. 538; 'as the inf. both in Greek and Latin was originally in most of its forms the *dative* of a verbal noun denoting an action *to* which the action of the main verb is directed, or *for* which it takes place, it forms prolative a neat poetic escape from the more clumsy final subj.'; **magnum:** refers to weight, not to value.

250, 1. chlamydem: see Vocab. and III, 484; **Meliboea:** adj. of *Meliboea*, a town in Thessaly, close to Mt. Ossa, and famous for its purple dye; others refer it to an island of that name at the mouth of the Syrian Orontes where the *murex* was found in abundance; **Maeandro:** 'wavy line', by metonymy; see Vocab.

252, 5. puer . . . regius: sc. *Ganymede*, see Vocab.; Henry is probably right in supposing that two scenes are wrought into the *chlamys*, viz. Ganymede *hunting* and Ganymede *carried away* (Conington); the aesthetic reader will recall Titian's famous picture, and the equally famous group in the Vatican; **ab Ida:** construe with *rapuit*; variants are *ab aethra* (Schrader) and *ab alto* (Burmman); **praepes:** 'swooping', fr. *prae* + *peto*; **sublimem:** proleptic; **Iovis armiger:** 'Jove's esquire', i. e. the eagle, which carried the thunderbolt in its talons.

257. in auras: the prep. here conveys the defiance of impotent rage.

259. See III, 467.

261. Simoenta: Gr. acc., see Vocab.; **Ilio alto:** a Greek rhythm, see metrical index; the final *o* of *Ilio* is *shortened*, instead of being elided before *alto*.

262. habere: 'to wear'; see note on ll. 247, 8.

263, 4, 5. illam . . . multiplicem: 'its heavy folds', referring to the layers of rings; **cursu:** i. e. Demoleon himself could 'run' with it on.

266, 7. facit: the Homeric *θηκε*; **lebetas:** Gr. acc. pl.; **cymbia:** cf. III, 66.

268, 9. opibus: 'treasure'; **tempora:** *medial object*; **taenis:** contr. for *taeniis*.

270. multa vix arte: 'with much ado'; **ordine debilis uno:** 'disabled of one row'; the abl. is one of respect.

273, 4, 5. viae . . . in aggere: 'on a causeway', the gen. is one of definition; **gravis ictu:** 'hitting hard', the abl. is one of respect; **saxo:** abl. of cause; (Henry takes it as local = *in aggere*).

276, 8. nequiquam . . . fugiens: 'in its fruitless endeavor to escape'; **dat tortus** = *torquet se*, 'writhes'; *dare* + noun = corr. vb., cf. *lacrimas, gemitus, motus dare*; **retentat:** 'clogs'.

279. nexantem nodis: Conington considers the verb intr. and the abl. modal; others retain the much easier *nixantem*, 'struggling on'.

282. promisso: the 'promise' is to be inferred by the reader, on the analogy of l. 305.

284. datūr: final syll. lengthened in *arsis*, see metrical index; (it has been suggested that the rolled *r* had the same effect as two consonants); **haud ignara:** 'expert', a *litotes*; **Minervae:** as patroness of housewifery.

285. Cressa: what is the masculine form? **genus:** acc. of respect.

Lines 286-361

286, 8, 9. misso: 'sped'; **theatri circus:** 'amphitheatre'; cf. *viae aggere*, l. 293.

290. consessu: 'assembly', abl. of place, to be taken closely with *medium* (which, acc. to Sidgwick, is proleptic)—the whole phrase being a variation for *in medium consessum*; others take *consessu* as contr. dat. of 'motion to'; **exstructo:** substantival; **resedit:** 'sat down in state'; (*took the chair*, as we would say).

291. velint: subj. with *qui* consec. because of an antecedent, *eorum* understood; **rapido:** 'sprinting'.

292. pretiis: 'presents'; **praemia ponit:** 'sets out the prizes'.

294. Nisus et Euryalus: their friendship, like that of Pylades and Orestes, passed into a proverb.

295. forma insignis: cf. IX, 179, 80—*Euryalus quo pulchrior alter | non fuit Aeneadam*.

296, 8. pio: 'pure'; many render 'tender' or 'loyal'; **Acarnan:** see Vocab.

- 300. Trinacrii:** 'of Trinacria', the *triangular* island, i. e. Sicily.
- 302. fama obscura:** 'rumour dim'; an oxymoron.
- 305. mihi:** either so-called dat. of the agent, or ethical.
- 306. bina:** in its strict sense.
- 307. caelatam:** 'chased', refers to the *handle of wood* which was ornamented with silver. Conington; **ferre:** see note on l. 247; the inf. in such constructions is *prolative*, when it 'carries on'; *epexegetic*, when it 'explains'; and *complementary*, when it 'completes' the sense.
- 308. honos:** 'distinction', 'award'.
- 309. flava:** the epithet is justified by the color of the *pollen* which it sheds so copiously in the flowering season. Henry; **caput:** the syntax of this particular acc. (i. e. whether it is medial obj. or acc. of respect) will depend upon the *binders*.
- 310. phaleris insignem:** 'caparisoned'; see Vocab.
- 311, 12. Amazoniam . . . Threiciis:** probably mere *literary* epithets, although both Thracian and Amazonian were allies of Troy.
- 313. balteus:** 'baldric'; **tereti . . . gemma:** 'smooth-gemmed'; abl. of quality.
- 314. Argolica:** almost equiv. to 'crested'; cf. II, 392.
- 316. spatia:** 'track'; lit. 'the laps', but this is a point-to-point race; **limen:** (the technical term was *calx* or 'chalked' line).
- 317. ultima signant:** sc. *oculis*, 'they make the finish their eye-mark'; others render, 'they (whose business it was) mark the goal'; Henry—original as usual—interprets 'the last trumpets sound'.
- 318, 9. primus abit:** 'gets the start'; **corpora:** here a very graphic word; **fulminis . . . alis:** on coins, the thunderbolt is frequently represented with wings.
- 320.** A spondaic line, see metrical index; the spondee is most happy.
- 321. insequitur:** dist. fr. *consequitur*? **post:** sc. *Salium*.
- 323. quo . . . sub ipso:** the abl. describes the relative position of the runner; **ipso:** emphatic.
- 324. calcem:** by synecdoche for *pedem*.
- 325, 6. supersint . . . transeat . . . relinquat:** the present tense is used for *vividness*, cf. VI, 293, 4; **ambiguumque:** Kennedy; influenced by Homer's ἀμφήριστον (Il. XXIII, 382), adopts Heinsius' *ambiguumve*, and says that *ambiguum* will then mean what racing men call 'a tie'. [*relinquat* will mean 'leave', or 'leave behind', according as one reads *ve* or *que*.]
- 327. spatio extremo:** 'at the end of the course'.

328. Observe the laboring spondees; **lēvi**: 'slippery'; an unusual sense.

329, 30. ut forte: 'as it chanced that'; (others take *ut* = *ubi*); **fusus . . . super**: by tmesis for *superfusus* (sc. *sanguis*).

331. iam victor ovans: 'just in the flush of victory'; **presso**: i. e. by the steers.

332. titubata: *titubo*, an intransitive verb, ought not to have a part. pass.; but cf. *suetus*, *cetus*, similarly formed.

333, 4. sacro: 'sacrificial'; **amorum**: (intensive pl.) (1) 'affection', (2) 'darling'.

336. spissa . . . harena: 'matted mould'; **iacuit**: instantaneous perfect.

337. Euryalūs: see metrical index; **munere . . . amici**: 'thanks to his friend'.

338. plausu . . . fremituque secundo: 'with clapping and huzzas'.

339. tertia palma Diores: for a somewhat similar turn see l. 498.

340, 1. caveae: the 'auditorium' in a Roman theatre; **ora prima patrum**: 'the gazing sires in front'; **implet**: 'engrosses'.

342. reddi: in prose would be *ut redderetur*.

343. lacrimae decorae: 'beauty in tears'.

344. A Platonic theory woven into a charming line; **veniens**: 'presenting itself'.

347. reddentur: there is a variant *reddantur*, the altogether doubtful protasis of which (implied in *frustra*) accounts for the pres. subj.

349. movet: 'is for moving' (conative present); **ordine**: 'from its due place'.

351, 2. tergum: 'hide', cf. I, 368; **aureis**: a dissyll. by synizesis; see metrical index.

354, 5. munera: 'recompense'; **niso**: dative; **merui**: vivid for *meruissem*.

356. 'had not the ill-luck which seized Salius got hold of me too'; cf. the meaning of *tulerint* (II, 600) and of *tulit* (II, 555).

357. faciem: 'appearance'; this is almost invariably the sense of Virgil's *facies*.

358. optimus: (for *opitumus*) 'gracious'; the feminine in this sense is *alma*; **risit**: for *arrisit*; cf. IV, 128.

359. artes: the artist's labor is regarded in detail rather than as a whole. Conington.

360, 1. Danaïs: dat. of agent; (how or whence this shield was procured, we have no means of knowing).

Lines 362-425

[Here again Homer II. XXIII, 651 sqq. is laid under contribution.]

362, 3. dona peregit: 'had discharged the awards'; **animus** . . . **praesens:** 'ready pluck'.

364, 5. evinctis: sc. *caestu*; **pugnae:** in its original sense.

366. auro vittisque: *auro* goes either with *vittis* by hendiadys, or with *velatum* by zeugma; (in the latter case, the *gilding of the horns* is meant).

368, 9. effert ora: 'issues to view'; **virum:** gen. pl.; cf. *socium*, l. 174.

370. Paridem: we hear nothing of Paris' pugilistic skill in Homer. Conington.

371. occubat: 'lies buried'.

373, 5. Amyci: *Amycus*, King of the Bebricians, a Bethynian tribe, was a famous boxer; his fight with Pollux is sung in the 22nd idyll of Theocritus; **se ferebat:** 'prided himself'; **prima . . . in proelia:** 'for the beginning of the fight'.

378, 9. alius: 'a match'; **caestus:** boxing 'gauntlets', consisting of a strip of hide, tanned or raw, wound round the hand, and weighted with iron or lead; **adire:** 'to face'; cf. I, 10.

380. palma: by metonymy for *pugna*, hence the use of *excedere*.

381, 4, 5. tum: *εἶτα* is so used after participles in Greek. Conington; **finis:** observe the gender; **quo . . . usque:** tmesis; **ducere:** 'carry off', supply *me*; **simul ore fremebant:** 'shouted assent'.

386. reddi: 'be given as his due'; cf. Horace's *redde obligatam Jovi dapem*.

387. gravis dictis: cf. *gravis ictu* (l. 294).

388. toro: 'hassock', 'cushion', cf. II, 2 and VI, 674; dist. *consedeo* fr. *resedeo*?

389, 90. heroum: 'of the brave'; **nullo certamine:** 'without a blow'.

391, 2. nobis: 'prithée', ethic dative; **magister:** predicatively with *memoratus*, 'bruted'; **Eryx:** he challenged Hercules, but was slain in the combat; see l. 24.

394, 5. sub haec: 'hereupon'; **gloria:** 'ambition'; **sed enim:** in this collocation, either the *sed* is elliptical, or the *enim* emphatic; the Gr. ἀλλὰ γάρ.

397. improbus iste: 'you braggart', 'Sir Impudence'.

398. iuventas: dist. fr. *juventus*?

400. nec dona moror: 'nor reckon I of gifts'.

403. ferre: 'to lift'; **brachia tergo:** an Inversion for *brachiis tergum*; cf. IV, 506.

404, 5. tantorum = *nam maximorum*; *tantus*, like the Gr. *τόσος*, includes the idea of a causal particle; **septem terga:** Conington compares the *σάκος ἐπταβόειον* of Telamon (Iliad VII, 222).

406. longe recusat: 'utterly recoils', lit. 'shirks from afar'.

408. versat: a zeugma with *pondus*.

410, 11. et: merely expletive; **Herculis:** see l. 392; **tristem:** 'fatal'.

412. germanus . . . tuus: see l. 24.

413. sanguine . . . cerebro: i. e. of Eryx' previous opponents.

416. Distinguish *cānebat* fr. *cānebat*?

417. haec Troius arma: observe the neat placing of the proper adjective.

418. sedet: see note on II, 660 and cf. IV, 16; **probat auctor:** cf. *auctor spondeat*, ll. 17, 18.

419. tibi: 'see!' ethic dative; **terga:** 'ox-hide'; **remitto:** 'I waive'.

422. A lumbering, overloaded line; the *que* is hypermetric, see metrical index.

423. exuit: 'bares'; **ingens:** 'a giant'.

424. pater: 'with fatherly fairness'; note the juxtaposition to *caestus*, and cf. l. 130.

Lines 426-484

426, 7. in digitos . . . arrectus: 'in Virgil's description a boxer is even described as getting up "on tiptoe" to strike his adversary on the top of the head—a ridiculous manoeuvre, which must make his instant ruin certain, if his opponent knew the first elements of the art'. Mahaffy, *Rambles and Studies in Greece*, c. XI.

430. pedum melior motu: 'more active on his feet'; **fretus:** same rt. as *fir-mus*.

431. membris et mole: not necessarily a hendiadys; **trementi:** a Virgilian dative.

432. genua: scanned as a dissyll., see metrical index; **aeger:** 'troubled'.

433. vulnera iactant: 'bandy blows'.

434, 5. ingeminant . . . dant: the subject of both verbs is *virī*; *dant*: 'deal'; Taubmann has a curious notion that *pectore dant sonitus* is said of the deep *breath* which the striker gives to help his blow. Conington; **errat**: 'plays'.

436. crebra manus: 'fast the fisticuff'; **crepitant . . . malae:** cf. II. XXIII, 688.

437. gravis: 'ponderous'; **nisu:** 'set attitude'.

438, 9. tela . . . exit: 'evades the hits' (the noun is grimly suggestive of the *caestus*); many intr. vbs., compounded with *e* or *ex*, acquire a secondary *transitive* meaning with the accusative; **ille:** sc. *Dares*; **molibus:** 'engines'.

440. sedet circum . . . sub armis: the English military phrase is, 'sits down before'.

441, 2. Conington is inclined to refer these two lines to *Dares*; **pererrat:** 'reconnoitres'.

444. ictum . . . a vertice: the 'downward stroke', practised by the Greeks, showed them to have been but poor boxers; **velox:** dist. fr. *celer*?

446. ultro = 'over-reaching'; **ipse:** emphasizes *ultro*.

447. gravis graviter: Homer's μέγας μεγαλωστί.

448. cava: i. e. with age.

449. pinus: the pines of Ida have appealed to poets from Virgil to Tennyson; cf. the latter's *Oenone*.

450. studiis: in prose, an adj. or at least *cum* would be required.

451. it clamor caelo: cited in all the grammars to illustrate the poetic dative of *motion to*; the case is really a dative of the *recipient*, instead of *in* or *ad* with the acc.

453, 4. non tardatus . . . neque territus: 'not dulled nor daunted'; **ira:** abl.

456. aequore toto: 'all over the level ground'.

457. ille: either emphatic with *sinistra*, or elegantly redundant as in I, 3.

460. pulsat versatque Dareta: 'he belabors D. to and fro'; **Dareta:** Gr. acc. for *Daren*.

461. The part of Achilles in the Iliad XXIII, 734, is here performed by Aeneas.

466, 7. 'Dost not perceive that here is alien strength
Gods turned against thee? Yield to heaven!'

468-70. This picture is borrowed from Homer, and coarsened in the borrowing.

473. superans: 'exuberant'; distinguish *animis* fr. *animi*?

479, 80. libravit: 'swung', lit. *balanced*; **arduus:** cf. *arrectus in digitos*, l. 426; **effracto . . . cerebro:** the abl. abs. describes the result of the *caestus*' impact.

481. humi: for *in humum*, cf. I, 193; **bos:** the final monosyllable is expressive of the *thud* with which the ox struck the ground; a startling effect definitely sought by Virgil through Inverted Rhythm (see Introduct., Virgilian Prosody); other examples are *Oceano nox* (II, 250); *ilicibus sus* (III, 390); *praeruptus aquae mons* (I, 105), *exiguus mus* (Geo. I, 181); Horace's *ridiculus mus* shows this effect in its least serious light.

483. meliorem: 'better', because *substituted*—in Greek fashion—on failure of the first *animam* or (2) 'nobler', implying contempt for Dares or (3) 'more welcome', as involving the life of an animal only.

484. Entellus hangs up his arms to Eryx, as an *emeritus*. Conington.

Lines 485-544

[For the description of a similar contest in Homer, see II. XXIII, 850 sqq.]

487. ingenti manu: 'with brawny hand'; Homer's *χειρὶ παχείῃ*.

488. traiecit in fune: see note on l. 37; the bird's foot was noosed in a cord fastened to the top of the mast.

489, 90. quo tendant ferrum: 'a target for their arrow-points'; **sortem:** collective sing.

496. Pandare: see Vocab.; **iussus:** sc. by *Minerva*; he shot an arrow at Menelaus, and thus broke the truce; cf. *Iliad* IV, 68 sqq.

498. extremus . . . subsedit Acestes: cf. l. 339; **subsedit:** 'sank down'.

499. 'venturing, old as he was, to try his hand at a feat of youth'.

501. pro se quisque: 'each as he best could'.

504. et venit: 'it reaches too'; **arbore:** 'in the wood'.

505. timuit . . . pennis: i. e. showed its fear by the fluttering of its wings; **pinnis:** abl. of respect.

506. ingenti . . . plausu: 'the welkin thundered with applause'.

508. alta petens: 'taking high aim'; **tetendit:** 'levelled'.

509. miserandus = infelix.

511. quis: for *quibus*; **pedem:** acc. of limitation or respect, as *innexa* is purely *passive*.

512. The prep. affects *notos* as well as governs *nubila*; cf. II, 654 and VI, 692.

513, 4. contenta: 'tensely strung'; **in vota:** cf. l. 234.

515. vacuo . . . caelo: 'in the free sky'; **speculatus:** 'sighting'.

520. aërias: dist. *aërius* fr. *aetherius*?

521. The 'veteran' displayed his skill through the twang of his bow-string; for the position, if not meaning, of *pater*, editors refer to l. 130; for its scansion, see metrical index.

523. augurio: pred. dative; the portent alluded to is quite unknown. Kennedy.

524, 5. terrifici: 'awe-inspiring'; **liquidis:** a difficult epithet; Conington takes it to be generally used of clouds as opposed to *solid* matter; Mackail tr., 'swimming'; (Henry maintains that *liquidis in nubibus* = 'in the clear sky').

526. signavit . . . flammis: cf. II, 697.

528. crinem: an obvious metaphor for the trail of a shooting star. Sidgwick.

532. magnis: this epithet is repeated in the sing. at l. 537.

534. exsortem: 'out of due course'; **ducere honores:** 'to lead the prizes'.

535. Anchisae: gen. of possession.

536. cratera: Gr. acc. for *craterem*; **impressum signis:** cf. *aspera signis*, l. 267.

537. in munere: abl. of circumstance or condition, cf. II. 37 and 488; to say that *in munere* is a Virgilianism for *in munus* is to beg the question; **Cisseus:** king of Thrace, and father of Hecuba.

538, 40. ferre: see note on l. 248; **appellat:** 'hails'.

541. bonus: 'good-natured', cf. Horace's *bonae sub regno Cinarae*; **honori:** explained by Henry as virtually equivalent to *viro honorato* (compare the interpretation—reading *honori* for *honore*—of III, 484).

543. ingreditur: 'comes in for'; **donis:** 'this is one of Virgil's wonderful ablatives (or datives) which leaves you in doubt, whichever way you look at it'.

Lines 545-603

[The *Ludus Trojanus*, besides being a surprise and pleasing contrast to the preceding games, weaves a truly Roman episode, as well as a personal compliment to Augustus.]

547. Epytiden: one Periphas, son of Epytus, was the herald of Anchises (Il. XVII, 323) and friend of Aeneas.

549. cursus instruxit equorum: 'has marshalled the movements of his horse'.

550. ducat . . . ostendat: subjunctives because of the *order* conveyed by *dic* in the next line; **avo:** 'in honor of his grandsire'.

552. campos . . . patentes: 'orders the lists to be cleared'.

553. pariter: 'in line'.

556. A *crux*, owing to l. 673, where Ascanius is described with a helmet; Conington thought that the wreath was possibly worn *below* the helmet. [Henry took *pressa* as 'cropped', explaining that the hair was so cut as to resemble a garland in its outer margin, which was visible round the edge of the helmet.]

557. bina: 'two apiece'; **prae fixa:** 'tipped'.

558, 9. it . . . auri: i. e. the 'pliant hoop of twisted gold' was neither a loose pendant nor a tight collar, but a *torque* which, after going round the neck, rested 'on the top of the breast'.

560. vagantur: 'ride to and fro'.

562. partito = here 'tripartite'; **paribusque magistris** = 'and commanded alike'; the *magistri* are the same as the *ductores* (cf. l. 176), as the whole clause is merely an expansion of the previous one.

563. ovan tem: 'as if to victory'; a word suggestive of the Roman *ovatio*.

564, 5, 6. Polite: cf. II, 526; **bicolor:** 'pied' (Thrace was famous for its steeds); **vestigia:** 'pasterns'; **primi pedis:** an ambiguous phrase.

568. Atii: a compliment to Augustus whose mother was of the *gens Atia*.

571, 2. candida: the Gr. *λαμπρός*; **esse:** *prolative*.

575. pavidos: 'shyly nervous'; [the *pudor* of childhood was always esteemed at Rome; *adulescens pudentissimus* is the highest praise that can be given even to a grown youth]. Fowler, *Social Life at Rome*, p. 178.

578. lustravere: 'Virgil by a fine artifice makes them, now *laeti* (and no longer *pavidi*) to review the spectators, instead of being reviewed'.

[**580-595**]. The difficult words are *pares* and *choris*: from the previous context the meaning of *pares* would be, not *in equal line*, but 'in equal bodies', i. e. in the three *turmae* of twelve each, *paribus magistris*; then the *turmae* break up into six *chori*, who ride away (*diductis*) from one another. The embarrassment with *diductis*

choris is whether it refers to three *chori* of six each against a similar three, or to each *chorus* of each *turma* against its other half; in either case there is the difficulty of suitably *placing* the *magistri*, whom we have taken as identical with the *ductores*, following the analogy of l. 176. The following remarks of Kennedy are therefore highly sensible:—‘so far as we read of three *agmina* riding forth, and breaking into six *chori* which first ride away from, and then up to one another, the picture is quite clear. After this (in spite of Henry’s laudable attempt to explain the details) we do not think Virgil has succeeded in giving, or has ever meant to give a minute description, of the ‘reels’, if we may so call them, danced by the six bands of young Trojan cavaliers . . . the particulars are so complicated that a minute description cannot be carried through without injury to poetical effect’.

582. ‘they wheeled, and brought their weapons to the charge’.

583. cursus: ‘charges’; **recursus:** ‘retreats’.

584, 5. adversi spatii: ‘in quarters still opposite’; **alternos** . . . **impediunt:** ‘interweave circle with circle, each with each.’

586. nudant: ‘they expose’.

587. infensi: does Virgil here distinguish between *infensus* and *infestus*? **pariter feruntur:** ‘ride united’.

[**588-596**]. The two similes, with all due respect to Heyne, are deliberately intended to illustrate the two features of the *Ludus*, viz. its *puzzle* and its *play*.

588. Labyrinthus: built by Daedalus to confine the Minotaur; excavations of the king’s palace on the hill of Cnossus have shown that a great deity was worshipped there whose symbol was the double axe or *labrys*. It was from this god of the *labrys* that the Labyrinth of Cretan legend derived its name; **alta:** if, as seems probable, this palace on the hill was the original Labyrinth, then we have a thoroughly antiquarian (and consequently Virgilian) explanation of *alta*; but cf. VI, 23.

589. parietibus caecis: ‘twixt baffling walls’, see metrical index; **mille viis:** abl. of description.

590. signa sequendi: ‘marks of in-tracking’.

591. indeprensus . . . error: ‘a maze without solution and without return’. Conington.

593. texunt . . . ludo: ‘weave a game of flight and fray’.

594. delphinum: genitive, because the likeness is general and comprehensive.

595. Carpathium: that portion of the Aegean between Crete and Asia Minor.

596. hunc morem cursus: 'this fashion of riding'; cf. *pacis morem*, VI, 883.

600, 1. porro: 'in succession'; **honorem:** 'observance'.

602. Troia: predicative, like *Trojanum*; **pueri:** Nettleship reads *ludi*.

603. hac: separated from *tenuis* by tmesis.

Lines 604-699

605. dum: dist. its use with the pres. and impf. ind.? **tumulo:** dative; **referunt sollemnia:** 'pay the customary dues'; observe the difference between the cheerful dactyls of this line and the ominous spondees of the next.

606. Saturnia: Juno's epithet, when on mischief bent.

608. dolorem: the causes were stated at I, 25 sqq.

609. mille coloribus: notice the deft interposition of the descriptive abl.

610. 'hies swiftly down her virgin path'.

611. lustrat: 'traverses'; one of Virgil's pet words.

613. acta: the Gr. ἀκτῆ; used only by Virgil.

615, 6. heu . . . vada . . . superesse: for the constr. see I, 37.

617. urbem orant: the key-note of the Aeneid. Conington.

618. haud ignara nocendi: 'no novice in mischief'.

619. vestem: the goddess Iris was represented in art with a parti-colored robe.

620. Tmarii: of Tmaros, a mountain near Dodona in Epirus; others read *Ismarii*.

621. fuissent: subj. because the fact of *genus* etc. is presented, not baldly, but as it *recurred to the mind of Iris*; this constr. is known as the *Virtual Oblique*.

623. quas: causal, hence *traxerit*; **manus . . . Achaica:** 'the Grecian host'.

626. septima: there is a chronological difficulty owing to I, 755, 6; it will be noticed however that there the *iam* is next to *septima*, whilst here it is next to *vertitur*; now if we construe the *iam septima* of the 1st Book idiomatically, i. e. 'it is *now going on* the seventh'—and take *aestas* = 'year' in both cases—a decent interval would have elapsed, which eases, if it does not solve, the discrepancy; **iam vertitur:** 'is already on the wane'.

627, 8. quum: 'during which'; **freta . . . terras:** accusatives of extent with *ferimur*; *saxa* and *sidera* are governed by *emensae*, 'having measured out', i. e. *traversed*; **sidera:** were at once the compass and weather-chart of the ancients; Klouček rather tamely suggests *litora*.

631, 2. iacere: 'layout'; **nequiquam:** 'to no purpose'.

633, 4. nullane . . . moenia: 'shall there be no new Troy-town to be talked of?' **Hectoreos:** recalls the hero's exploits on their banks.

635, 8. quin: 'nay, rather'; **iam . . . res:** 'the hour for action has come'; **iam:** *de re non differenda in aliud tempus* (Wagner); **agi:** pres. inf. pass.; notice the vigor of the monosyllabic ending.

639. nec . . . prodigiis: it may be doubted whether the true meaning is not, 'nor is there aught to delay these mighty portents', i. e. the fire on Neptune's altars is close at hand. Kennedy; **quatuor arae:** raised to Neptune, perhaps one by each of the four contestants in the boat-race, to propitiate his favor.

641. prima . . . ignem: 'she is the first to snatch incontinent (*vi*) the felon torch'.

642. Wagner calls attention to the consummate skill in the choice and collocation of the words.

646, 8. vobis: ethic dative; **spiritus:** the French *élan*; some render lit., 'breath'.

650, 1. dudum: dist. fr. *jamdudum*? **careret:** 'she missed'; the subj. is *Virtual Oblique*.

652. munere: 'tribute'; **inferret:** cf. the use of *inferimus*, III, 66.

654. malignis: 'grudging'.

655. spectare: so-called hist. inf.; it often corresponds to our usage of the pres. ind. in relating the *climax* of a series of actions.

658. ingentem . . . secuit . . . arcum: 'traced her great arch'.

660. foci penetralibus: the hearths in the *penetralia* of adjoining houses. Conington.

661, 2. aras: the *arae* of l. 639; **habenis:** applied to the *fleet* in VI, 1, as here to the 'Fire-god'.

663. abiete: abl. of material; see metrical index.

664, 5, 6. incensas: part. in concord, instead of noun with dep. gen.; **cuneos:** the rows of seats in an amphitheatre divided into 'wedge'-shaped compartments by the steps which, radiating from

the arena, rose up on both sides of them; **atras**: 'pitchy'; **nimbo**: 'smoke-cloud'.

667, 8, 9. ut . . . sic: i. e. he rode just as he was, without pausing; **acer equo**: 'riding hard'; **magistri**: 'tutors'; a rather elastic word.

673. inanem: 'useless', not alone, as Henry says, because the games were over, but also, I think, with a touch of pathos that such wanton destruction could follow the crowning event of the *Ludus*; cf. the use of *inanis* in I, 464 and IV, 449.

674, 5. ludo: abl. cf. l. 593; **diversa . . . litora**: see note on II, 24.

677. sicubi: fr. *si* + *ubi*, 'if anywhere'; closely with *concava*.

681, 2. udo: *udus* is a contr. for *uvidus*; **stuppa**: 'owing to the tow'; it was used for *calking*.

683. est: contr. for *edit*; **corpore**: 'hulk'.

684. vires heroum: 'heroic efforts'.

685, 6. abscindere . . . vocare . . . tendere: see note on l. 655.

687, 8, 9. exosus: supply *es*; **pietas**: see II, 536; **evadere**: pro-lative.

691. quod superest: 'the remnant', gov. by *demitte*, cf. l. 796; others take it as parenthetical, 'as the only thing left'.

694. sine more: 'unrestrainedly'; some render 'unprecedentedly'.

695. ardua terrarum et campi: 'highlands and lowlands'; [notice all the rolling *rs* and alliterative *ts* in 693, 4, 5, 6].

696. turbidus aqua: Virgilian for *turbidae aquae*; **densis**: 'thickening'; cf. Horace's causative use of *albus* in *albus Iapyx*.

697. super: 'to overflowing'; [Munro says *super* here = *in-super*].

698. vapor: of 'heat' is very common in Lucretius. Conington; cf. l. 683.

Lines 700-718

700. casu concussus acerbo: 'stunned by the bitter blow'.

701, 2. Observe the *dragging* spondees; **nunc huc . . . versans**: 'revolved at heart this way and that his shifting weight of care'.

704. Nautes: the *gens Nautia* at Rome, in whose care the Pal-ladium was, traced their origin to him; **unum**: 'specially'; **Tritonia**: see note on II, 171.

706, 7. portenderet . . . posceret: the subjunctives are either virtual oblique (cf. l. 621), or owing to the rel. being consequent (as influenced by *haec*); many read *hac*.

708. isque: resumes the subject *Nautes* of l. 704; **infit:** Livy is the only *prose*-writer who uses this verb. Conington.

710. quidquid erit: 'come what may'; **fortuna:** 'contingency'.

711. divinae stirpis: his father was the river-god *Criniseus*; cf. l. 38.

712. 'take him into your counsels and make him a willing mate'.

713, 4. superant = supersunt; rerum: 'fortunes'.

715, 6. longaevos senes: 'patriarchs'; **metuens pericli:** dist. fr. *metuens periculum*?

717. habeant: subj. with *sine* (fr. *sino*), *ut* being understood; in such a constr. the governing verb usually follows.

718. permissio: i. e. Aeneas, though founder of the colony, will waive his right to *name* it; **Acestant:** the famous city of Sicily called *Egesta* by Thucydides, but *Segesta* by the Romans. [A goodly part of the amphitheatre of Segesta is still in nearly perfect preservation.]

Lines 719-745

720. curas: are here represented as the parts into which Aeneas' being is torn. Conington.

721. Nox: rose in the west, 'gained the zenith' by midnight, and set in the east at sunrise; what is the force of *sub* in *subvecta*?

722. dehinc: 'hereupon'; it is scanned as a monosyllable in I, 131, 256; **caelo facies:** the *umbra* of Anchises, as distinct from this *facies*, 'phantom', was really in the Elysium of Hades.

725. exercite: 'disciplined', cf. III, 182; dist. *exercitus* fr. *exercitatus*?

726. classibus: dative.

727. caelo miseratur: i. e. by sending down the *effusi imbres*.

728. pulcherrima: the usual transference to the rel. clause somehow enhances the superlative.

730. defer: 'lead on'; **aspera cultu:** 'rough-mannered'; *cultu* is abl. of respect.

733. congressus . . . meos: 'interview with me'; cf. *nulla tua epistola*, no letter from you.

734. Some editors read *que* after *tristes*, while others prefer *ve*; **amoena:** akin to Gr. ἀμεινωρ.

735. concilia: 'synods'; **colo huc;** for the *hiatus*, see metrical index.

736. sanguine: sc. *effuso*.

737, 8. quae dentur moenia: 'the destined city'; **torquet:** see l. 721.

739. No 'literary allusion'—like the Ghost's farewell in Hamlet—can enhance this line.

740, 1. dixerat: the plpf. denotes abrupt cessation; **deinde** = 'so soon'; **proripis:** sc. *te ipsum*.

744. Pergameum Larem: many refer this to the 'Hearth-god' of Assaracus, son of Tros, and great-grandfather of Aeneas; hence the 'tutelary spirit' of the family.

745. pio: 'duteous'; **acerra:** 'censer', lit. *incense-box*.

Lines 746-761

746. accersit: Nettleship is of opinion that *accerso* and *arcesso* are in reality different words.

748. edocet: 'expounds'; **haud mora consiliis** = 'they quickly close with his plan'.

750. transcribunt: persons 'transferred' from one city to another were said *transcribi*; colonists were said *adscribi*.

751. animos . . . egentes: 'souls that hungered in no wise for renown'.

753. navigiis: dative; **rudentesque:** for the hypermeter see metrical index; the *overlapping* syll. indicates their eagerness to sail on.

754. A haunting verse; it might be thoroughly applied to the Boers in the South African War.

755. aratro: cf. I, 425.

758. indicit forum: 'proclaims a court'; *proclaims an open market*, with its rules and seasons. Kennedy; **dat iura:** 'lays down the law', the elders being simply *summoned* (*vocatis*) to register the ruler's decrees.

760. Mention other famous temples and seats of Venus? **Idaliae:** a literary epithet.

761. A spondaic line, see metrical index; **lucus late sacer:** 'a wide space of consecrated ground' (Nettleship).

Lines 762-778

763, 4. straverunt: 'did lay'; **creber aspirans:** cf. *lenis crepitans*, III, 70.

768. numen: 'arbitrament'; many read *nomen*.

770, 2. bonus: cf. l. 541; **Eryci:** as to a *hero*.

773. iubet: supply *suos*; **ex ordine:** 'in order due'; **funem:** i. e. of each ship.

774, 5, 6. caput: *medial object*; **procul:** 'aloof'; **liquentia:** 'streaming'.

777, 8. These two lines are repeated fr. Book III.

Lines 779-826

779, 80. exercita: 'wrought upon'; **effundit pectore:** 'unbosoms'.

783, 4. dies: is sometimes fem. when meaning *time* (as here), or date; **pietas:** 'reverential attitude'; **imperio:** the *firman* of the Turks; **infracta:** 'broken in', 'bent'; **quiescit:** sc. *Juno*.

785. Phrygum: the Homeric hymn to Aphrodite represents Phrygians and Trojans as completely distinct, especially noting the diversity of language; and in the *Iliad*, the Phrygians are simply numbered among the allies of Troy, without any indication of further relationship . . . as Herodotus calls the old epical Trojans Teukri, so the Attic tragedians call them Phrygians Grote's *Greece*, Vol. I, c. 15.

786, 8. traxe: syncopated for *traxisse*; **sciat illa:** 'let her ladyship find out'.

790. molem: 'coil'.

793. per scelus: construe with *actis*.

794, 5. classe . . . amissa: she is exaggerating; cf. Dido's *amissam classem reduxi* (IV, 375); **subegit:** sc. *Aeneam*; **terrae:** dat. of place, by a Graecism.

796. quod superest: (1) merely adverbial, like the French *au reste*, (2) 'the remnant' of the fleet; *quod superest* would then be subject acc. with *dare* after *liceat*; **tibi:** a crucial dative, to call which 'ethical' would be tautology in view of *liceat*; perhaps it is like *avo* (l. 550), and so to be closely taken with *dare vela* as a *dativus honoris*, inasmuch as Neptune was sovereign of the winds; **Laurentem:** *Laurentum* was the capital of King Latinus.

800. fas omne: 'there is every right'; **Cytherea:** 'Lady of Cythere'; cf. I, 257.

803. Xanthum Simoentaque: the *Hectoreos amnes* of l. 634.

805, 6. exanimata: 'paralysed'; **impingeret:** 'pinned'; **daret leto:** 'did to death'.

809. congressum: 'pitted against'; **nec dis . . . aequis:** in Homer, the Greek gods generally show themselves stronger than the Trojan. Conington.

810. quum: concessive.

811. periuræ: yet another reference to Laomedon's perjury at the building of Troy; (Neptune builded, while Apollo played, when 'Ilion like a mist rose into towers').

813. portus . . . Averni: the harbor of Cumæ.

814, 5, 6. unus: sc. *Palinurus*, cf. l. 833; **caput:** 'life'; **laeta:** proleptic.

817, 8. auro: i. e. *aureo iugo*; **genitori:** cf. I, 155; **addit:** 'puts on'; **feris:** 'the beasts'; **manibus effundit:** 'through his hands out-slackens'.

819. Notice how the line is let go in dactyls, after the momentary pause in the second foot.

820. tonanti: why does the abl. sing. end in *i* and not in *e*?

821. aquis: abl. of respect.

822. facies: 'shapes'; **cete:** Gr. plural *κήτη* fr. *κήτος*.

823. Glauci: the Gr. *γλαυκός*; the dilettante reader is referred to Keat's *Endymion*, Book III; **Inousque Palaemon:** see Vocab. and l. 241.

824. Tritones: cf. I, 144 and l. 205 *supra*; **Phorci:** cf. l. 240; **exercitus:** cf. *cohors*, l. 241.

825. Thetis: daughter of Nereus and Doris, and mother of Achilles by Peleus.

Lines 827-871

827, 8. blanda: 'soothing'; **pertemptant:** cf. I, 502; **ocius:** has no positive in Latin.

829. attolli: the 'mast' of an ancient vessel could be 'erected' or taken down, as necessity required; [during stay in port the mast (of a Homeric ship) was unstepped and laid back upon the *ιστοδόκη* or 'mast-receiver']; **brachia:** 'yard-arms'.

830. fecere pedem: 'set the sheet'; the *pedes* were the 'ropes' attached to the two lower corners of a square sail; when the wind

was astern, both corners were drawn tight and the vessel was then said to run *utroque pede*; but if it were a veering wind, only *one* of the ropes (as here) was tightened at a time.

831, 2. una . . . torquent . . . detorquent: 'together they turn up or down'; **cornua:** the 'knob'-like extremities of the *antennae* were so called; **sua:** 'favoring'; quote some other instances of this elegant use of *suus*?

833, 4. densum: 'serried'; **ad hunc:** 'by him'; **contendere:** 'to shape'.

835. 'cone'; in ref. to the conical shape of the wooden cylinder which served as a *meta* in the Circus; see l. 721.

837. sub remis: 'close at the oars'; cf. Terence's *sub urbe* (*Adelphi*, 949).

838. levis: goes with *delapsus*; cf. *lenis crepitans* (III, 70).

840. te . . . petens: 'with thee for his mark'; **tristia:** 'baleful'.

841. insonti: notice the highly emphatic position; **loquelas:** 'remarks'.

844. aequatae: 'steady', lit. *evened*; **datur hora quieti:** 'the hour is meant for repose'.

845. labori: the constr. with the dat. is one of those facts which seem to point to a connexion between the dat. and the abl. Conington.

846. inibo: cf. the expression *magistratum inire*; a sly touch.

847. vix attollens: he was so intent upon directing the helm.

849. mene confidere: cf. I, 37; **monstro:** 'sign' of present calm. Nettleship.

850. credam: 'am I to entrust?'; (**quid enim?**): 'why should I?'; **caelo:** indirect obj. of *credam*, with *auris*; **sereni:** used *substantively*; [the *caeli* of several MSS. has occasioned much perplexity to editors].

852. dabat: 'he offered', see Roby, L. G. 1454, 3; **affixus:** 'holding fast'.

853, 4. nusquam: 'no whit'; **amittebāt:** final syll. lengthened in *arsis*, see metrical index; **sub astra:** 'upward to the stars'; **Lethaeo:** *Lethe* was the river of 'forgetfulness'.

855. vi . . . Stygia: 'imbued with the might of drowsy Styx'; no illustration has been quoted of this supposed soporific effect of the waters of Styx. Conington.

856. cunctanti: 'spite of his struggles'; Virgil is particularly fond of such a dative.

857. primos: construe adverbially with *laxaverat*, 'had begun to slacken'.

858. et = *quum*, 'when'; a parataxis, see *Introduct.*, Virgilian Style.

859, 61. liquidas: 'streaming'; **ales:** 'on wings'; (perhaps a ref. to the Gr. sculpture of the winged head of Sleep); cf. II, 794.

862. iter: acc. of space traversed, cf. l. 235; **setius:** compar. of *secus*; **aequore:** abl. of road by which.

864. iamque adeo: 'yes, and now'; **scopulos:** the Odyssey (Bk. XII) says nothing about 'rocks'; **Sirenium:** the Siren Isles (now *Galli*) are in the bay of Salernum; see *Vocab.*

866. assiduo sale: 'with ceaseless surge'; the line reproduces the *swishing* of the sea.

867. pater: sc. *Aeneas*; what is its force here? **fluitantem errare:** 'was drifting aimless'.

869. animum: acc. of respect.

870. nudus: i. e. 'unburied'; one of the greatest misfortunes in classical antiquity.

THE GAME OF TROY

Perhaps never was so complicated an object presented to the mind's eye with so much clearness, precision, and brevity, and at the same time with so much ease and sweetness. We are lost in double admiration; on the one hand, of the *ludus* itself, of the youthful beauty and dazzling array of the performers, of their intricate and rapid, but distinct and unconfused, movements; on the other of the *lucidus ordo*, the perfect and transparent clearness, grace and fluency of the description. Or, rather, our double admiration is one and undivided; we are unable to separate the poet from the performers, the description from the thing described. It is not a narrative, but a fact; not a picture, but a real object; so perfectly from beginning to end does every word, every pencil stroke, blend and identify itself with the thing represented. Nor is this all: the *Ludus Trojanus* has a relative, as well as an intrinsic excellence; is not only beautiful in itself but (a) beautiful in its novelty—a new species of entertainment, the invention not improbably of the son of the leader of the expedition, and now enacted for the first time, under his own immediate direction, himself taking a principal part; (b) beautiful in its sudden and unexpected exhibition; and (c) beautiful in its position at the

close of the other games. Those other games had been of a grave and serious description; there was in each of them a contention, a greater or less intermixture of bad passions; there was boasting and rivalry, victory and defeat, misfortune or evil omen, and well nigh death itself. Here, on the contrary, the contention was only simulated; there was no angry, sullen, or disappointed combatant, no victory dearly bought at the price of a friend's or companion's defeat; all were in harmony, sporting like dolphins through the waves; to the performers, no less than the spectators it was a real *ludus*. . . .

Lastly, the description could not fail to be agreeable to Augustus himself, not merely as commemorative of the first beginnings of that power which he now wielded co-extensive with the world itself, and of the cradle of his own Julian, heaven-descended race, but especially as affording testimony likely to endure forever, with what *pietas* towards the gods, the Romans, and his own family, he had re-instituted the ancient, hereditary game, perfect in every point and particular, as it could not fail to be—the poet having, with the art of a prophet prophesying after the event, formed the plan and drawn the picture of the ancient game on the model of the re-instituted one.—[Henry, *Aeneidea*.]

BOOK VI

Lines 1-32

1. **immittit habenas**: lit. 'gives free rein'; i. e. 'gives every inch of canvass to the wind'.

2. **Euboicis**: an instance of *hypallage*; Cumae was colonized from Chalcis in Euboea.

3. **obvertunt pelago proras**: the usual custom, so as to be ready to start with greater ease.

4. **fundabat**: 'moored', lit. 'grounded'; **curvae**: the epithet suggests the curve of the *aplustre*, as well as the natural bend of the stern.

5. **praetexunt**: 'line', lit. 'fringe'; Virgil is fond of this picturesque verb; **emicat**: lit. 'darts forth'.

6. **Hesperium**: Italy was called *Hesperia Magna* and Spain *Hesperia ultima*.

8. **rapit**: 'scours'; some render, 'strips'; **inventā**: dist. *invenire* fr. *reperire*?

9. **arces**: 'heights'; **altus**: an epithet of dignity.

10. **procul**: 'apart'; construe with *petit* of the next line.

11. **antrum**: acc. to Henry, was neither *under* the temple, nor at a distance from it, but formed the temple's *adytum*.

13. **Triviae**: sc. *Hecate*.

14. **Daedalus**: to him the Sicilians and Italians referred their superior works of art.

16, 7. **ad Arctos** = 'northward'; **Chalcidica**: cf. l. 2; observe the artistry of *tandem* in a cluster of dactyls.

18. **redditus**: 'landed'; **sacravit**: i. e. as a votive offering, to denote that he had used them for the last time.

20. **Androgeo**: Gr. genitive; it is quite uncertain which of the various legends concerning Androgeos the poet adopts; **tum**: i. e. as a *second* subject represented.

21. **septena**: Virgil's account speaks only of the seven *youths*; unless one chooses to force the distributive into the meaning of 'seven of each sex'.

22. **contra . . . respondet**: 'facing, as a counterpart'.

24. **hic**: introduces a *third* scene; **crudelis** = 'cruelly inspired'; *Pasiphae* had peached on Venus to Vulcan, and the goddess took revenge by inspiring her with an unnatural passion, hence the epithet; **tauri**: objective gen.; **supposta furto**: 'mated by stealth'.

26. **Minotaurus**: see Vocab.; **nefandae**: 'nameless'.

27. **hic**: as a *fourth* scene; **labor . . . domus**: cf. *remigium alarum*, l. 19.

28. **reginae**: not *Pasiphae*, but the princess *Ariadne*; **sed enim**: 'but, truth to tell'; some, however, read into this phrase a refined ellipse.

30. **vestigia**: i. e. of *Theseus*, *Ariadne*'s lover; in this word, as in *reginae*, Virgil presupposes, if he does not strain, the intelligence of his readers. [A writer in the *Class. Review* (vol. XXIV, No. 2) sees in the labyrinth and its clue a *symbolism* or 'suggestiveness' of the journey of Aeneas to the under-world, under the guidance of the Sibyl, and with the help of the Golden Bough.]

31. **sineret**: virtually conditional; **Icare**: see Vocab., and cf. Hor. Od. IV, 2.

32. **conatus erat**: supply *Daedalus*.

Lines 33-55

33. quin: 'nay more'; **protinus perlegerent:** 'they would continue to peruse'; **omnia:** a dissyll. by synizesis; see metrical index.

36. Deiphobe: the name which Virgil gives the Sibyl; **Glauci:** Glaucus was a *prophetic* sea-deity (Geo. III, 267).

39. praestiterit: subj. of modest affirmation; Conington says it has the force of the Attic optative with *āv*; **bidentes:** cf. IV, 57.

42. latus: it appears that the 'side' in which was the cave of the Sibyl was the eastern side, or that turned towards the bay of *Pozzuoli*. Henry.

43. It is not necessary to understand more than that the rock was perforated at numerous (*centum*) points, which were at once 'entrances' to admit the prayer of the suppliant, and 'openings' (*ostia*) to emit the reply of the Sibyl.

45. limen: sc. *antri*; **poscere:** epexeg. inf.; **fata:** 'oracles', lit. *utterances*.

47. non color unus: 'her color changes'.

48. non comptae: unbound or dishevelled hair was usual when a priest or prophet approached the god. Conington.

49. videri: would be *visu* in prose.

50. mortale sonans: cf. I, 328.

51. cessas in vota: 'lingerest thou to vow?'

53. attonitae: 'spell-bound'.

54, 55. Teucris: Virgilian dat. for poss. gen.; **rex:** sc. *Aeneas*.

Lines 56-97

57, 8. derexti: syncopated for *derexisti*; **corpus:** refers to the 'bulk' of the hero; **Aeacidae:** sc. *Achilles*, cf. I, 99; **obeuntia:** 'roaming around'.

60. Massylum: contr. gen. pl.; the *Massyli* were a North African tribe to the West of Carthage.

62. hac: separated from *tenuis* by tmesis; **fuerit secuta:** jussive subj.; (*fuerit* with *hactenus* has the force of 'thus far, and no farther').

63, 4. fas est: 'it is meet and just'; **obstitit:** 'crossed'.

66, 7. da . . . considerare Teucros: cf. V, 689; **fatis:** may be taken as dat. or abl.

69. Phoebus . . . templum: Servius thinks that Virgil had reference to the temple of Apollo built on the Palatine by Augustus, in B. C. 28.

70. instituum: zeugmatic; **festos dies:** the *ludi Apollinares*

instituted in 212 B. C. and celebrated on the 5th of July in each year, under the direction of the *Praetor Urbanus*.

71. te . . . manent: dist. fr. *tibi manent?* **penetralia:** 'sanctuary'; the reference in this and the next line is to the transfer of the Sibylline books by Augustus to the temple of Apollo on the Palatine.

73, 4. dicta: used anticipatively; **lectos . . . viros:** the *quindecimviri* whose number was fixed by Sulla; **foliis:** it may be of interest to know that writing on leaves—as a form of ostracism, however—was practised in Syracuse, and called *πεταλισμός*.

76. ipsa: i. e. 'orally'.

77. patiens: dist. *patiens Phoebi* and *patiens Phoebum?* **immanis:** 'in awful wise'; (the actual entry of the Sibyl into the case is left unmentioned).

79, 80. The metaphor is taken from the breaking-in of a wild horse; **excussisse:** has the pf. any special force here? **fatigat:** 'tires'; **fingit:** supply *eam*; **premendo:** 'with strong control'.

81, 3. patuere: 'flew open'; **defuncte:** 'done with'.

84, 5. terrae: supply *pericula*; **non:** goes with *volent*.

89. defuerint: emphatic, instead of the simple future; **Latior:** local abl., cf. l. 67; **partus:** 'produced'; **Achilles:** sc. *Turnus*, king of the Rutuli.

90. natus . . . dea: Turnus was son of the nymph Venilia, a sea-deity; **addita:** (1) 'put upon' or (2) 'dogging'.

92. The double relative is not translatable, as such, in English; it is highly rhetorical in Latin, cf. l. 692.

93. conjunx . . . hospita: sc. *Lavinia*, daughter of Latinus, whom Turnus claimed in marriage, and who thus became the cause of war; **iterum:** because 'like another Helen, she fired another Troy'.

95. audentior: dist. *audens* fr. *audax?*

96. qua: sc. *viâ*; there is a variant *quam*, 'as far as'.

97. Graia . . . urbe: i. e. *Pallanteum*, built by Evander and Greek colonists on the site of Rome; from it Aeneas received a contingent agt. Turnus and the Rutuli.

Lines 98-123

99, 100. ambages: 'riddles'; **obscuris:** 'in mystery'; **ea:** 'such' (with ref. to the whole preceding speech and demeanor of the Sibyl); **furenti** = 'in her frantic mouth'.

101. stimulos . . . vertit: 'works the goad'.

104. facies: 'phase', 'feature'.

105. A good instance of Virgilian *theme* and *variation*; **praecepi:** 'I have forecast'; is this the usual meaning of this verb?

108. Acheronte refuso: 'from the overflow of Acheron'; abl. of attendant circumstances; **ad conspectum cari genitoris et ora:** 'to a sight of my dear father's face'; a hendiadys.

109. contingat: usually of *good* luck; the subj.—like *doceas* and *pandas*—depends on *oro* (l. 106).

112. meum comitatus iter: 'the companion of my journey'.

117. The only occasion on which Aeneas rises to *passionate excitement* is where he implores the Sibyl for pity's sake to bring him to the sight and presence of the soul he holds so dear. (Myers.)

119. accersere: dist. fr. *arcessere*?

120. fretus: 'on the strength of'; same root as *firmus*.

121. The story was that Pollux was allowed to impart his immortality to Castor and share his brother's mortality in return, the two dying, according to one account, on alternate days; according to another, for alternate periods of six months. Conington.

122. it . . . viam: 'goes over and over again'.

123. et mi genus: the apodosis of *si potuit* (l. 119), according to Jahn.

Lines 124-155

125. sate sanguine divum: 'seed of blood divine'.

126. descensus Averno: nouns are frequently construed in the same way as the verbs from which they are formed; several MSS. have *Averni*.

127, 8. atri . . . Ditis: 'of sable Pluto'; **evadere:** 'to emerge'.

129. aequus: 'in his kindness'; cf. Horace's *abeasque parvis aequus alumnis*.

131. dis geniti: i. e. the demi-gods.

132. Cocytus: lit. 'river of lamentation': (fr. the Gr. *κωκύω*).

133, 4. cupidō . . . innare: cf. II, 10; **lacus:** *innare* is usually followed by a dative.

137. aureus . . . ramus: the commentators have collected many things which might have suggested the 'Golden Bough' to Virgil—the use of a bough in supplication, and also in lustration; the golden rod of Hermes; the gilded branch in the mysteries of Isis; while the appearance of the golden bough in the wood may conceiv-

ably have been suggested, as Heyne thinks, by the golden fleece hanging from the beech in the sacred grove of Hecate. Conington. [Consult, however, Excursion B at the end of the notes.]

144. frondescit virga: 'the spray bourgeons'.

146. volens facilisque: but cf. the *cunctantem* of l. 211.

149. tibi: ethic dative.

150. funere: 'with the presence of death'; (*domus funesta*, 'a house of death').

151. consulta: 'decrees'; **pendes:** 'danglest'.

152. sedibus suis: 'to his own place', indicated by *sepulchro*; **nigras:** cf. l. 243 sqq.

155. pressoque obmutuit ore: 'and locked her lips in silence'.

Lines 156-178

156, 7, 8. lumina: *medial object*; **caecos . . . eventus:** 'issues unseen'.

159. vestigia figit: i. e. 'treads slowly'; note the terse pointedness of the whole expression.

160. serebant: Henry takes it from *serere*, 'to sow'.

162. diceret: subj. of ind. question; **atque:** 'when, lo!'

165, 6. ciere: epexegetic inf.; **Hectora circum:** 'in Hector's train'; note the *anastrophe*.

167. lituo: dist. fr. *tuba*? does Virgil observe the difference? **obibat pugnas:** 'was a battle-ranger'.

169, 70. fortissimus heros: 'the bravest of the brave'; **addiderat:** 'attached'; **non inferiora secutus:** 'following no lesser chief'; a Graecism, cf. Dem. Olynth. I, par. 22.

171, 2. dum personat: 'while he thrilled'; **et cantu vocat in certamina divos:** 'and challenges the gods to match his music'.

173. si credere dignum est: what would the *prose* construction be?

175. fremebant: cf. IV, 668.

177. aram sepulchri: sc. *rogus*; (*ara* is really a 'base' whereon to place something).

Lines 179-211

180, 2, 3, 4. icta securibus: 'to the stroke of axes'; **montibus:** abl. of separation; **primus:** 'foremost'; **accingitur:** reflexive use.

186. forte: *voce* is the usual reading which, if retained, is to be rendered closely with *sic*, like *sic ore*, 'in this strain'.

187, 92. arbore: local ablative; **maximus heros:** recalls his divine lineage.

193. maternas . . . aves: 'pigeons' were sacred to Venus, on account of their fecundity.

194, 5, 6. cursum: sc. *vestrum*; **opacat:** 'shadows'; **dubiis . . . rebus:** 'perplexity'.

197. vestigia pressit: Henry stoutly maintains that the expression here does not mean 'stops', but, 'follows with pressed, i. e. measured steps'.

199. pascentes . . . volando: the meaning seems to be that they keep flying on and alighting to feed alternately. Conington; **prodire:** infinitive absolute.

200. possent: final subj.; the *design* of the doves in flying onward being signified; **acie servare:** 'to keep sharply in sight'; **sequentum:** metrical for *sequentium*.

201. grave olentis: the whole subsoil about Cumae, Baiae, Avernus, etc. is volcanic and strongly impregnated with sulphur. Kennedy; **grave:** neut. adj. used adverbially; cf. Horace's *Lalagen dulce ridentem*.

202. liquidum: Mr. Page renders 'yielding', comparing Milton's phrase 'the buxom air', where *buxom* = German *beugsam*, 'yielding'.

203. optatis: i. e. by Aeneas; **geminae:** the variant is *gemina* (with *arbore*).

204. 'whence flashed in contrast through the boughs the sheen of gold'; *aura*, lit. 'breeze' is used metaphorically of anything which is *given off* from a substance (Papillon and Haigh); observe the jingle of *auri aura*.

205, 6. viscum: 'mistletoe'; its seeds are deposited in trees by birds, though the ancients believed that it was the product of the excrement of birds; its leaves are green in winter, but its stalks and shoots are of a yellow or saffron hue; the ancient Druids made great use of the mistletoe in their religious ceremonies. [Read Excursion B.]

209, 11. brattea: 'foil'; **cunctantem:** appears to contradict the *volens facilisque* of l. 146; Hirtzel remarks, *haeserunt editores nihil non proponentes*.

Lines 212-235

212, 13. nec minus interea: 'therewithal'; **cineri:** by anticipation; **ingrato:** 'thankless'.

- 214. robore secto:** construe with *ingentem* of the next line.
- 216. cupressos:** the 'cypress' did double duty (1) as an emblem of death (*feralis*), (2) its burning wood served as a deodorant.
- 218, 19. undantia flammis:** 'bubbling with heat'; **expediunt:** an instance of Synesis with *pars*.
- 220. membra:** 'the remains'.
- 221. velamina nota:** 'the customary pall'.
- 222. subiere:** 'shouldered'; here intransitive, hence the dative *feretro*.
- 225. dapes:** the 'choice parts' of the victims; **cratērēs:** *whole goblets* were offered to the nether gods, *libations* to the *di supcri*; Servius, however, asserts that the goblets themselves were thrown into the fire.
- 227. et:** explicative.
- 229. socios . . . circumtulit:** 'went the round of his comrades'; an unusual expression for *aquam circum socios tulit* (a direct acc. of the person having been imported into the construction, the acc. of the thing reappeared as an abl.).
- 230. rore . . . et ramo:** 'with a dripping bough'; hendiadys; **felicis:** 'fruitful'; the *oleaster* was *infelix*.
- 231, 2. novissima verba:** cf. IV, 650 and II, 644; **ingenti mole:** abl. of description.
- 233. arma:** 'accoutrements'; explained by *remumque tubamque*.
- 234. Misenus:** the mod. *Punta di Miseno*, S. E. of Cumae.

Lines 236-263

- 237. vasto immanis hiatu:** Henry draws attention to the occurrence of the letters *a* and *u* in this description of the cave leading to Hades—*a* nine times and *u* six times, in ten words.
- 238, 9. scrupea:** 'shingle-strewn'; **tuta:** 'sheltered'; **volantes:** substantival.
- 240, 41. tendere iter pennis:** 'to wing their way'; **convexa ad supera:** 'to the canopy of heaven'.
- 242. Aornon:** 'Birdless'.
- 243. terga:** poet. acc. of limitation or respect; cf. I, 228 and II, 210.
- 244. invergit:** 'tilts'; a technical term in sacrificing to the *di inferi*.
- 246, 7, 9. libamina prima:** 'as first-offering'; the Gr. *ἀπαρχαί*;

voce vocans: 'calling aloud'; **Erebo:** 'in the Shades'; **suscipiunt:** 'catch'.

250. matri Eumenidum: i. e. *Nox*; her 'great sister' was *Tellus* or Earth.

252, 3. Stygio regi: i. e. *Pluto*; **nocturnas:** adj. for adv.; **incohat:** 'improvises'; **solida . . . viscera:** 'whole carcasses'; *solidus* = Gr. *δλος*.

254, 5. supēr: the last syll. is lengthened in *arsis*, see metrical index; it is separated from *fundens* by tmesis; **sub:** 'hard upon'.

257, 8, 9. visae: note its application to the sense of *sound*; **dea:** sc. *Hecate*; **procul este:** 'avaunt!'

263. aequat: 'keeps pace with'.

Lines 264-267

265. Chaos: father of *Nox* and *Erebus*; **Phlegethon:** lit. 'river of flame'; **loca nocte tacentia late:** 'vast tracts of silence and of night'. Rhoades.

266. numine: 'sanction'.

Lines 268-294

268. obscuri: 'darkling'.

269, 70. domos: 'dwelling'; **inania:** 'ghostly'; **maligna:** 'niggard'.

272. et rebus . . . colorem: 'and ebon night hath robbed the world of its color'.

273. 'As the ancients adorned their halls and courts with images, so Virgil decks the entrance to Orcus with various impersonations which represent the things that are destructive to man, and hasten on his death'.

274. ultrices . . . Curae: 'Remorse'.

280, 1. ferrei: a dissyll. by synizesis; **Eumenidum:** the 'Good Ladies', viz. *Tisiphone*, *Alecto* and *Megaera*; (in l. 570 they are placed in the approach to Tartarus); **thalami:** 'cells'; **crinem:** *medial object*.

283. Somnia: must be understood to be in the form of birds. Henry.

284. vana: 'delusive'; **haerent:** 'roost'.

286. Centauri: were really a tribe of Thessaly who were the

first to train and ride wild horses; hence the fanciful notion of 'half-man and half-horse'; **Seyllae biformes**: formed like a *fish* in the lower, and like a *human being* in the upper parts.

287. centumgeminus: for the suffix, cf. Horace's *tergemi* (*honores*); **Lernae**: see Vocab.

288, 9. horrendum: adverbial, cf. l. 201; **Gorgōnes**: three in number, viz. *Stheno*, *Euryale*, and *Medusa*; the last, the only mortal one, was slain by Perseus; **forma . . . umbrae**: sc. *Geryon*; he was famed for the excellence of his oxen, which Hercules carried off, after having slain their master.

290. trepidus: 'unnerved'.

291. According to Lycophron, the shades have a particular dread of a sword. Henry.

293, 4. admoneat . . . irruat . . . diverberet: pres. subjunctives for *vividness*, cf. I, 58, 9; **imagine**: 'appearance'; **umbras**: Bentley reads *auras*.

Lines 295-336

295. Acherontis: lit. 'river of pain', from Gr. *ἄχος*.

296. 'this flood turbid with mire and maelstrom'.

297. Coccyto: dat. of the recipient; Virgil makes it a tributary of the Styx.

299. squalore: Tibullus calls him *turpem navitam*, and Juvenal *tætrum Porthmea*.

300. iacet: heightens the picture of *inculta*; **stant lumina flamma**: 'his eyes are fixed and fiery'; several MSS. have *flammae*.

301. ex umeris: dist. fr. *ab umeris*?

302. ipse: i. e. 'unaided'; **velis ministrat**: 'attends to the sails'.

303. corpora: we have just been informed (l. 292) that they were *sine corpore* (Henry).

304. cruda: lit. 'raw' or 'juicy'; hence 'lusty', 'hale'; the Gr. *ῥῆμας*.

305. ad ripas: epexegetic of *huc*.

307. magnanimum: contr. gen. pl.; why does *innuptae* qualify *puellae*?

310. lapsa: 'dropping'; **gurgite ab alto**: 'from the weltering deep'.

311. glomerantur: 'gather in bevvies'; **frigidus annus**: 'the cold of the year'; cf. *formosissimus annus*, Ecl. III, 57.

313. transmittere cursum: 'to cross'.

314. A line of verse which, as mere sound, has unusual beauty.

Bradley (*Oxford Lectures on Poetry*, p. 21) points out that the assonant, long-drawn pathos of *ulterioris amore* cannot be reproduced in English; **amore**: 'yearning'.

316, 17. summotos: *summovere* was the technical word for the *lictors* causing a crowd to 'move on'; **enim**: 'I ween'.

320. remis verrunt: here they are said to do what Charon does for them. Conington.

321. longaeva: the legend is that Apollo, enamoured of the Sibyl, granted her to live as many years as the grains of sand numbered, which she could take up in her hand at one grasp.

324, 5. numen: obj. of *iurare* and *fallere*, cf. l. 351; compare the Gr. *ἡμῶναι τοὺς θεοὺς*; **inops**: 'helpless'.

326, 7. portitor: the fare of the 'ferryman' was an *obol*, placed in the mouths of the dead for this purpose; *Charon*, be it remarked, was unknown to Homer; **datur**: sc. *Charonti*.

330. stagna exoptata: 'the mere of their yearnings'.

332. putans: dist. *putare* fr. *cogitare*?

333. mortis honore: 'death's last tribute'. Conington.

334, 5. Oronten: cf. I, 113; **a Troia**: account for the preposition?

Lines 337-383

337. sese . . . agebat: 'came along'; the expression has reference to the steersman's gait.

338, 9. cursu: 'route'; **effusus**: 'spilled'.

345, 7, 8. ponto: 'at sea'; **finis**: terminal acc. (poetic); **cortina**: cf. III, 92; **dux**: 'my liege'.

350, 1. cui: supply *et quo* with *regebam*; **datus**: 'assigned'; **maria**: cf. l. 324.

353. armis: 'steering gear'; **excussa**: lit. 'shaken off from'; the abl. abs. would be used in prose.

354. deficeret: 'should founder'; observe (a) the word-picture in the position of *navis* and (b) the repeated sibilance—the line thus appealing at once to the eye and ear.

356. violentus aqua: cf. *turbidus aqua*, V, 696.

357. sublimis: the Gr. *μετέωρος*.

358. iam tuta tenebam: 'safety was in my grasp'

359. madida cum veste: 'in drenched dress'; the *cum* of coincident circumstance; (Munro regards the phrase in the light of a *simple* ablative, cf. Lucretius I, 755).

360. 'and grasping talon-wise the rough spurs of the rock'.

361. ignara: i. e. of his utterly destitute condition; Henry takes the line as a *hysteron-proteron*.

363, 4. quod = 'wherefore', adv. acc.; **Iuli:** obj. gen.

365. tu: adds point to the imperative.

366. Velinos: the city of *Velia* in Lucania was not founded until the time of Cyrus by the expelled Phocaeans.

368. neque . . . sine numine divum: the Gr. οὐκ ἄνευ θεῶν.

371, 3. saltem: goes with *placidis*; **dira:** the French *outré*.

376. fata deum: here Virgil means those general laws for the government of the universe which are not only laws of the gods but 'laws for the gods', and which even they cannot alter. (T. E. Page.)

377, 80. cape memor: 'hear and heed'; **mittent:** cf. *mittite*, IV, 623.

383. gaudet cognomine terra: if *terra* is abl. *cognomine* is adjectival; the best MSS. however have *terrae*; I lean strongly towards Henry's view that *terra* is nominative.

Lines 384-416

384, 5. peragunt: 'prosecute'; **iam inde:** lit. 'already from thence', i. e. 'from the point where they were', with *ut prosperit* = 'the very moment he caught sight of them'.

387, 9. 'thus challenges and chides to boot'; **iam istinc:** 'just from where thou art'.

393. lacu: is perhaps best explained as a combination of the Instrument and the Place; cf. *urbe excipere*. Sidgwick.

394. dis . . . geniti: *Theseus* from Neptune, and *Pirithous* from Jove; **essent:** 'were (as I knew)'; the subj. is virtual sub-oblique.

396. a solio: construe with *petivit*.

397. Ditis: depends on *thalamo*; **adorti:** 'in the attempt'.

398. Amphrysia: i. e. 'of Apollo'; from the river *Amphrysus* in Thessaly, near which Apollo fed the oxen of king Admetus.

400. licet: has the force of, 'for aught that we intend'.

402. patruī: sc. *Pluto*; Proserpine (in Gr. *Persephone*) was daughter of Ceres and Jupiter, and therefore niece to Pluto; *patruus* suggests the idea of domestic discipline; **servet . . . limen** = 'let her mind the house'—the expression conveyed to a Roman ear the notion of an old-time housewife.

405. imago: 'representation'; **agnoscas:** 'thou shouldst know'; subj. of obligation, cf. II, 711.

408. nec plura his: 'there was no further parley'; **admirans:** dist. fr. *mirans*? **donum:** cf. l. 142; **longo . . . visum:** the reference has not been cleared up.

410. caeruleam: this adj. is applicable to a *dull* color; cf. *caeruleus imber* and *caeruleis vittis* (III, 64).

411, 2. alias animas = 'the others who were ghosts', by a Greek idiom of *inclusive contrast*; **iuga:** 'thwarts'; **laxat:** 'clears'; **alveo:** 'hull'; a dissyll. by synizesis.

413. gemuit: this verb is really the Gr. γέμειν, 'to be full'; here the original meaning is, I think, included.

414. sutilis: 'seamy'; **multam accepit . . . paludem:** 'shipped many a sea'.

416. glauca: the Gr. γλαυκός; the prep. *in* belongs to both ablatives, cf. V, 512.

Lines 417-425

420, 1. The 'cake' is made of honey and wheat with soporific drugs, such as the *capsules* of poppy. (Conington *ex* Henry); **famē:** why is the final syll. lengthened here?

422. obiectam: observe the repetition of the participle in lieu of a dem. pronoun; **terga** = *corpus*.

423. This line is a *variation* on the theme, *immania terga resolvit*.

424, 5. occupat: 'gains', or 'wins'; **evadit:** 'surmounts', cf. II, 731; **irremeabilis:** 'renavigable never'.

Lines 426-439

427. limine: understand *vitae* from the next line.

428. exsortes = *expertes*.

429. abstulit: 'has kidnapped'; **atra dies:** *dies* in the sing. is masc. when it denotes a *division* of time, fem. when it means an *appointment* of time; the distinction, however, is not always observed in poetry; **acerbo:** 'untimely', lit. *unripe*; cf. Horace's *recitator acerbus*.

430. falso damnati: it has been asked why *they* should be made to suffer, but there is no suffering in this part of the shades; there is merely the absence of the enjoyment of *life*, the Homeric condition

of the dead which Achilles declares to be worse than the lowest function on earth. Conington.

431. hae . . . sedes: the various regions just entered by Aeneas; **sorte:** 'panel'.

432. quaesitor: 'Judge-Inquisitor'; **Minos:** son of Jupiter and Europa, so celebrated for his just rule and laws in Crete that he was constituted judge in the nether world; **urnam movet:** i. e. to decide the order of trial; **silentum:** cf. *sequentum*, l. 200.

433, 4, 5. concilium: i. e. of those to be tried; **tenent:** 'tenant'; **insontes:** 'though guiltless'.

436. aethere in alto: i. e. 'in atmosphere of earth'; a lax use of *aether*.

438. fas obstat: fata obstant is the superior reading.

439. alligat: 'swathes'; **noviens . . . coercet:** 'pours its nine-fold barrier between'.

Lines 440-476

440. partem . . . in omnem: to allow the ill-starred lovers a range of solitude.

443. calles: 'glades'; **myrtea:** the *myrtle* was sacred to Venus.

444. curae: 'love-pangs'.

[445-9]. For the Proper Names consult the Vocabulary.

449. Caeneus . . . revoluta: a peculiar but perfectly intelligible instance of Synesis.

450. This dramatic meeting with Dido is suggested by Od. XI, 542 sqq.; **recens:** 'fresh'.

451. quam: construe both with *iuxta* and *agnovit*; **obscuram:** 'dimly seen'.

455. dulci . . . amore: 'lovingly and sweet'. (MacKail.)

456. nuntius: i. e. the flames of the pyre which the outsailing Trojans saw; some refer it to the words of *Mercurius*, IV, 563; **ergo:** the word combines astonishment and grief.

459. per superos: [Henry holds that, when the scene is laid in Hades, or when there is a direct ref. to Hades, *superi* denotes the 'people above', i. e. on *earth*]; **si qua fides:** 'by whatever sacred pledge'; *fides* is the Gr. *ῥῆκος*.

462. senta situ: 'coarse with mould'; how does *situs* acquire this meaning?

463, 4, 6. quivi: dist. fr. *potui*? **dolorem:** 'dole'; **quod:** cognate acc.

467, 8. torva tuentem: the Gr. *ὑπόδρα ἰδόντα*; **animus:** the 'mind' may naturally be said to look through the eyes. Conington; (Mr. Page, to get out of the difficulty, renders *animus*, 'wrath'); **lenibat:** for *leniebat*, conative imperfect; **lacrimas ciebat:** 'was moved to tears'.

470, 1. vultum: *medial object*; **Marpesia:** see Vocab.; the supreme *tact* of the poet is seen in Dido's present silence, as she had exhausted the language of fury before she left the light of day.

472. corripuit sese: 'flung away'; (note the intrans. use of this verb in English).

474, 5. 'is responsive to her endearments and requites her love'; **casu:** i. e. *Dido's*.

Lines 477-493

477. datum molitur iter: 'he plods his destined way'; **tenebant:** 'gained'.

480. pallentis: its application has not been determined; Servius thinks that it is, perhaps, in connection with the fact that Adrastus was the sole survivor through *flight* of the Seven against Thebes.

481. ad superos = *apud vivos*; see l. 459.

484. Cereri sacrum: 'chaplain to Ceres'.

485. Idaeum: Priam's charioteer; **etiam:** 'even still'.

487, 8. vidisse: what is the force of the perf. inf.? **conferre gradum:** 'walk side by side'.

489. The dactyls bespeak the *sudden excitement* among the Grecian hosts.

491. trepidare: (so-called) historical inf. as are *vertere* and *tollere* of the next line.

493. clamor . . . hiantes: 'mocks their straining throats'; the long *a* (thrice repeated is onomatopoeic); *clamor* is the Gr. *βοή*.

Lines 494-534

495. Deiphobum: cf. II, 310; he became Helen's husband after the death of Paris, and was slain by Menelaus at the capture of Troy; **lacerum:** the appearance of the Shade is that of the individual at the moment of death. Kennedy; **ora:** acc. of respect.

496. What is the syntax of *tempora* and *nares*?

497. tegentem: the participle is here used conatively.

498. adeo: emphasizes *vir*.

500. genus: either voc. in appos. to *Deiphobe* or acc. of respect.
501, 2. quis . . . optavit: 'who had the option?' **cui . . . licuit:** 'who was allowed to use thee thus?' **tantum:** governed by *sumere*.

503. Pelasgum: mention the various names for the Greeks in the *Aeneid*?

505. tumultum . . . inanem: 'cenotaph'; the Gr. *σῆμα*.

506. ter voce: the *conclamatio*.

507. nomen: it has not geographically survived; **arma:** deposited on the cenotaph; **te amice:** the *e* of the pronoun is here not elided but shortened, Greek-wise, in *hiatus*; see metrical index.

510. funeris umbris: 'to a dead man's shade'; **exitiale:** 'murderous'.

511. Lacaenae: so Marie Antoinette was called by her enemies *l'Autrichienne*.

514. egerimus: subj. of ind. question; **nimum:** 'too well'.

517. orgia: *δργια* was the regular Greek word for *secret rites*, with special application to the 'mysteries' of Bacchus; **euhanter orgia:** 'shouting the wild Bacchic cry'; *orgia* is cogn. acc.

520. curis: Schrader suggests *choreis*.

522, 3. placidae . . . morti: 'the calm of death'; **egregia:** 'precious' (ironical).

525. This action of Helen, being at variance with II, 567 sqq. is a clear case of *Vergilius dormitans*.

526. amanti: 'to her old lover', i. e. first husband.

527. veterum . . . malorum: 'of the old sores'.

528. additus: others read *additur*; what is the usual passive of *addo* in prose?

529. Aeolides: a *flouting* patronymic; his mother Anticlea had been a concubine to the son of Aeolus, before she became the wife of Laertes.

530. instaurate = rependite; an ἀπαξ λεγόμενον in this sense; **poenas . . . reposco:** 'I call for retribution'.

533, 4. fatigat: 'duns'; **adires:** correct sequence, owing to *fatigat* being a historic present; **turbida:** 'of confusion'.

Lines 535-547

536. medium . . . traiecerat axem: 'had crossed the meridian'. [*Aurora*, acc. to the ancients, accompanied the Sun in his diurnal course.]

538. breuiter: Virgil is fond of adverting to the *brevity* of the Sibyl's speeches. Conington.

539. nox ruit: 'Night is swooping down'; what is the meaning of *nox praecipitat*?

540. ambas = *duas*.

542, 3. laeva: sc. *via*; the 'road' is boldly personified; **Elysium:** terminal accusative (poetic); **malorum exercet poenas:** 'wreaks wrath on sinners'; **impia:** 'pitiless'.

545. explebo numerum = 'I will refill my place'

547. in verbo: 'while speaking'; the Gr. *ἐν ῥήματι*; **vestigia torsit:** 'turned his steps away'.

Lines 548-561

549. moenia: 'bastille'.

551. Phlegethon: cf. l. 265; **torquetque . . . saxa:** 'and echoes over its rolling rocks'.

552, 3. columnae: 'posts'; **bello:** several MSS. have *ferro*.

554. ad auras: 'loftily'; [in II, 699, *se tollit ad auras* simply means that Anchises 'lifted himself up'; hence Wagner (Quaest. Verg. X) rightly distinguishes between '*ad*' *auras* and '*in*' *auras*].

555. Tisiphone: one of the three *Eumenides* or 'Good Ladies', as the Furies were euphemistically called; her 'gory mantle' is borrowed from the Iliad, XVIII, 538.

557. exaudiri . . . sonare: infinitives absolute; (*exaudio* means 'overhear').

558. tum: *frequens in enumeratione et descriptione* (Wagner, Q. V. XXV).

559, 60. hausit: more dramatic than the well-established *haesit*; **facies:** cf. l. 104.

561. quis? dist. between *quis* and *qui* interrogative?

562. clangor: the variant is *plangor*; **orsa:** fr. *ordiri*, lit. 'to weave'; **Teucrum:** gen. pl.

Lines 563-627

563. insistere limen: cf. Horace's *cineres insistet victor* (Epod. XVI, 11); is the acc. the usual constr. with *insistere*?

565, 6. deum: subj. gen.; **Rhadamanthus:** he was brother to Minos.

567. The *hysteron-proteron* of this line is challenged by Mr. Page, who views Rhadamanthus as an inquisitor who employs *torture* to extort confession; **dolos**: seems to be put generally for 'crime', which is conceived as *skulking* from justice, and pleading not guilty. Conington.

568. apud superos: 'in the upper world', cf. l. 481; **furto laetatus inani**: 'gloating over a fruitless fraud'.

569. 'put off atonement incurred for sins to the hour too late of death'.

570. accincta flagello: 'scourge in hand'; cf. II, 614.

571, 2. quatit: sc. *flagello*, 'scourges'; **agmina**: Euripides is the earliest writer who fixes their number at three.

573. The *litera canina*—far more than any Miltonic imitation—reproduces the jarring, grating sound of the 'gates infernal'.

574, 6. custodia: sc. *Tisiphone*; (abstr. for concrete); observe the magnificent effect of the *gaping a*-sounds in l. 576; **hiatibus**: 'yawning throats'.

579. caeli suspectus: 'the view upward of (i. e. from) earth'; cf. the use of *caelum* in II. 719 and 897, where it means the 'light of day'; *ad aetherium Olympum*; 'to Heaven'.

580, 1. Titania pubes: the children of Uranus and Gaea; **fundo**: 'pit'; **deiecti**: with *pubes*; what is this construction called?

582, 3. Aloidas: see Vocab.; **manibus**: 'by force'; cf. *manu*, l. 395.

585. Salmoneus: he was son of Aeolus, brother of Sisyphus, and king of Elis.

586. dum . . . imitatur: 'whilst apeing'; **sonitus**: 'thunders'.

587, 8. lampada: Greek acc.; **mediae**: transferred epithet (*hypallage*).

589. ovans: suggests the Roman *ovatio*.

590. qui: causal, hence *simularet* in the subj.

591. aere: i. e. with chariot of 'bronze'; cf. Horace (Od. I, 12), *tu gravi curru quaties Olympum*; a popular opinion was that real thunder was neither more nor less than the noise of the trampling of Jupiter's horses. Henry.

594. immani turbine: 'with awful whirl'; the whirl is variously referred to the *falling body* (Page), to the *wind* of the thunderbolt (Conington), to the *thunderbolt* itself (Forcellini); if Virgil does not specify, neither need we.

595. Tityon: son of Jupiter and Terra.

596. cernere erat: 'might be seen', the Gr. *ἦν ἰδεῖν*; in this rare

construction the inf. is of course a verbal substantive; **iugera**: decline this noun in the plural?

598, 9. tondens: 'cropping'; **fecunda poenis**: 'fruitful for punishment'; **rimaturque epulis**: 'and rummages for food'.

601. Ixiona Pirithoumque: father and son are here associated in punishment.

602. quo: the antecedent in the *lacunar* line was probably *Tantalus*; several MSS. have *quos*; **cadentique**: see metrical index; the hypermeter has a rhetorical effect, the *overlapping* syll. expressing the just falling stone. Conington.

603. genialibus: 'festal'; **altis**: 'stately'.

604. fulcra: not *feet*, as usually explained, but ornamental 'rests' or 'supports' for the *pillows* of a couch. Page; **toris**: a Virgilian dative where one would expect the genitive.

605. maxima: sc. *natu*; (*Celaeno* calls herself *Furiarum maxima* in III, 252).

609. pulsatus: the respect paid by the ancient Romans to parents was so great that no law was deemed necessary to repress parricide; **fraus . . . clienti**: commentators quote the following provision from the XII Tables: *patronus si clienti fraudem fecerit sacer esto*.

610, 11. incubuere: 'hugged'; **reperitis**: 'acquired'; **posuere**: 'bestowed'.

612, 3. arma . . . impia: 'the standard of treason'. Conington; **dominorum**: obj. gen.; **dextras**: fealty was pledged by the giving of the 'right hand'.

614, 5. ne quaere doceri . . . mersit: a difficult sentence to translate and explain. It appears to me that *poenam* is the retained acc. with the passive *doceri*, and that *forma . . . fortunave* would be similar accusatives had they not been attracted into the case of the relative; this suggestion would settle the syntax-difficulty of *mersit*. The attraction of the antecedent to the case of the relative is already found in I, 573—*urbem quam statuo vestra est*; (here of course the attraction is *from* the acc. to the nom., but the principle is the same).

616. rotarum: death by breaking on the wheel was inflicted throughout the Continent of Europe up to the French Revolution, and even after it, in Germany. Kennedy.

617. aeternum: adv. acc.; **sedebit**: Virgil does not evidently follow the legend of the *release* of Theseus by Hercules.

618. Phlegyas: father of Ixion, who fired the temple of Apollo

at Delphi, in revenge for the god's seduction of his daughter; **miserri-mus**: 'the picture of woe'.

619. magnam: in contrast with the *exiguam* of l. 493.

620. non temnere divos: Henry holds that this expression does not mean to set at naught the *divine commandment* to be just, or that the lesson of justice is enforced by a *divine sanction*; the entire admonition of the line therefore, according to him, is confined to the *virtue* of justice.

621. dominum . . . potentem: 'a czar'.

622. fixit: the ancients engraved their laws on plates of bronze and 'hung them up' in public places; hence, *fixit atque refixit* = 'made and unmade'.

624. ausoque potiti: 'and won that which they dared'.

Lines 628-636

628. dicta dedit: dist. this expression fr. *verba dedit?*

629. carpe viam: 'get thee on thy way'; **munus**: 'service'.

630, 1. educta: 'cast in', lit. *drawn from*; **adverso fornice**: 'with fronting-arch'.

632. praecepta: sc. *deorum*; **dona**: 'the gift', i. e. the Golden Bough; the pl. is highly rhetorical.

633, 4. opaca viarum: cf. *strata viarum*, I, 422; **corripiunt**: 'they dispatch'.

635. occupat: 'wins'; a favorite word with Sir Walter Scott.

636. spargit: like a worshipper before entering a temple—still a Catholic practice.

Lines 637-659

637. munere: cf. *munus*, l. 629; **divae**: dat. of advantage.

638. devenere locos: cf. I, 365, the acc. is terminal; **amoena vipecta**: 'pleasaunces green'.

640, 1. largior: predicative; **purpureo**: 'radiant'; the passage is suggestive of, if not suggested by, the description of Olympus in the beginning of *Odyssey* VI.

642. gramineis . . . palaestris: 'wrestling-swards'.

644. 'some foot it in a rhythmic (i. e. jig-like) dance, and carols troll'.

645. sacerdos: sc. *Orpheus*; Horace (A. P. 391) calls him *sacer interpresque deorum*.

646, 7. It is better to take the first line of *singing*, and the second line of *playing*, acc. to Henry; *numerus* would then mean, not *to their measures*, but 'in tune', with ref. to Orpheus himself; this view will be strengthened if, with Markland, we read *fidem* instead of the usual *eadem*; the retention of *eadem* would incline one, however, to take the two lines as referring to Orpheus' 'accompaniment' on the lyre; **pectine:** *la bacchetina* with which the mandolin is still played in Italy.

650, 1. See Genealogical Table in the Introduct.; **inanes:** 'ghostly'.

652. Observe how the spondees express the *fixedness* of the spears.

653. currum: syncopated for *curruum*, like *repositos* for *repositos*, l. 655.

655. pascere: the inf. is epexegetic.

657. laetum: because *paean* was also applied to a dirge; note the Greek acc.

658, 9. superne: 'above ground'; in the fourth Georgic, Virgil makes Aristaeus, when the latter descended underground, see the sources of many of the great rivers of the world; (as a matter of fact the Po, with which the Romans identified the *Eridanus*, not far from its source flows underground for 2 miles); **plurimus:** 'full-volumed'.

Lines 660-702

660. manus . . . passi: what is this construction called?

661-5. 'Warriors for fatherland who fought and fell,
Priests of pure life through all their earthly day,
Leal bards, lips worthy of the laurelled god,
Minds whose invention gave a grace to life,
Or service merits memory among men.'

665. nivea . . . vitta: 'with snowy snood'; the *vitta* was a symbol of sacred office.

667, 8. Musaeum: see Vocab.; attention has been frequently called to the omission of *Homer's* name; however, Musaeus makes a better mythical link with Orpheus; (or had the 'wizard of Mantua' a foreknowledge of the modern challenge of Homer's *personality*?); **medium . . . habet:** lit. 'has him for its centre'; **umeris:** abl. of measure of difference; breadth of shoulder was a leading feature of manly physique when combined with tallness, and besides, Musaeus is a *heros* (l. 672).

679. optime: originally *opitume*, from rt. OP seen in *opes*, etc.

670, 1. illius ergo: 'on his account'; **tranavimus:** 'we have floated o'er'.

673, 4. certa: 'fixed'; **riparum toros:** cf. V, 388; what is the original meaning of *torus*? **recentia:** 'freshened'.

675. si fert . . . voluntas: 'if such is the goal of your heart's desire'.

677, 8. ante tulit gressum: 'strode before'; **dehinc:** here a monosyll. by synizesis; see metrical index; **linquunt:** i. e. Aeneas and the Sibyl only.

679. penitus convalle virenti: 'deep within a greening dell'.

681, 3. studio recolens: 'in eager meditation'; **virum:** gen. pl.; note the splendid alliterations of the latter line—'the fates and fortunes of the valiant, their fashions and their feats'; (*fashion* is found in Shakespeare in the sense of *mode of action* or *method of conduct*).

684. tendentem adversum: 'advancing to meet him'; the verb is trans. in the next line.

685. alacris: 'blithe'; observe this form for the masculine.

686. genis: properly, either the eyelids, or the part immediately below the eye. Conington.

687. expectata: 'long looked for'.

690, 1. ducebam animo: 'I kept musing'; **tempora dinumerans:** 'counting the periods atween'.

692, 3. [Owing to the great awkwardness of *quas* and *quanta* in a literal translation, *vectum* must be rendered as if it were *vectus es*, and *accipio te* by something like, 'to mine arms'.]

695, 6. tua tristis imago: 'thy troubled ghost'; **limina:** terminal accusative.

697, 9. stant: 'ride at anchor'; **amplexu:** for *amplexui*.

700-2. Repeated from II, 792-4.

Lines 703-751

704. sonantia: 'rustling'; **silvae:** the variant is *silvis* which should be construed like *toris* in l. 603.

705. Lethaeum . . . amnem: cf. Milton, *Paradise Lost*, Bk. II, 583 sqq.; **praenatat:** so Horace uses *praefluere* for *praeterfluere*.

706. gentes populiue: 'clans and communities'.

707, 9. The simile is borrowed fr. Apollonius Rhodius (I, 879 sqq.) who compares the women of Lemnos to bees coming from the

rock and hovering around fair lilies, gathering sweets in a dewy meadow. . . . The *bee* in Virgil's mind was closely associated with the idea of the reincarnation of the purified soul, and the comparison of the souls gathered around Lethe to hovering bees gains suggestiveness from this fact. The question then arises whether there is any special point in the choice of the flower visited by the bees, *candida circum lilia*. . . . When the divine pageant approaches Dante (*Purg.* XXX, 13-21), the second phrase of greeting sung was *manibus date lilia plenis*, Virgil's tribute to the young Marcellus. The explanation of this quotation is perhaps to be found . . . in an underlying thought of the lily as a symbol of *eternity*. [Margaret Verrall in the *Class. Review*, Vol. XXIV, No. 2.]

711. porro: 'further on'.

715. securos: 'care-dispelling'; cf. Horace's *obliviosum Massicum*; **longa:** 'everlasting'.

716, 7. These two lines are mutually dependent, each of them, according to the author's usual habit, supplying something which is wanting in the other. Henry.

718, 9. reperta: connotes the difficulty of the task; **ad caelum:** cf. l. 896.

720, 1. sublimes: 'aloft'; **lucis:** 'life'; **dira:** 'eerie'.

723. suscipit: 'takes up the tale'; the Gr. ὑπολαμβάνει.

724. principio: a Lucretian word.

725. Titania astra: poet. pl. for *Sol*, the son of the Titan Hyperion; Wakefield conjectured *Titanaeque et astra*, i. e. 'Sun and stars'; Nettleship prefers to render *Titania astra*, 'stars shining like the Sun', i. e. with their own light.

726, 7. Virgil here explains the doctrine of the *Anima Mundi* (see on *Georg.* IV, 119) by a series of expressions more or less equivalent—*spiritus* and *mens*; *totam molem* and *magno corpore*; *intus* and *infusa per artus*; *alut*, *agitat*, *miscet* being explanatory of each other. Papillon.

729. marmoreo: 'glistening'.

731. seminibus: cf. *semina flammae*, l. 6; **quantum:** 'in as far as'.

732, 3. moribunda: 'fraught with death'; **auras:** 'the sky'.

734. dispiciunt: 'distinctly see', cf. *dispiciens*, I, 224; a variant is *respiciunt*.

735. quum: 'when'; **supremo lumine:** (1) 'on their final day', (2) 'with its last beam'.

737. penitus: goes with *inolescere*.

738. multa diu concreta: 'much long growing with their growth'. Page.

740. inanes: 'viewless'.

742. infectum . . . scelus: 'the taint of guilt'; **exurit:** 'is purged'.

[743-7]. ordinem vulgatum frustra turbaverunt editores, vel vv. 745-747 post 742 collocando, vel vv. 743-744 ejiciendo. Hirtzel.

743. quisque suos patimur manes: 'we dree, each one his ghostly weird'; an expression which is the standing *cruz* of commentators; *patimur manes*, acc. to Henry, simply means 'we undergo the state of death', but surely the notion of *discipline* is involved.

744, 7. The difficulty, not to say contradiction, is that the text, as it stands, connotes a *further* purgation in Elysium; some therefore regard from *exinde* (l. 743) to *tenemus* as a more or less awkward *parenthesis*, and refer back what follows to *patimur*. Conington thinks that everything points to the supposition that we have here one of the passages in the Aeneid which Virgil left unfinished.

747. aurai simplicis ignem: 'pure, spiritual flame'; **aurai:** archaic gen.

748. rotam volvere: metaphorical.

749. deus: 'the Deity'; a more or less *monotheistic* word in Virgil and Horace—suggested perhaps by some feature in the Eleusinian Mysteries.

750. immemores: 'without a memory'; **revisant:** the change to the third person from the first (*mittimur*, l. 744), i. e. on the supposition that *mittimur* includes *all* the purged, has exercised editors; see Conington's sensible remark *supra*.

751. velle: cf. *lucis cupido* of l. 721.

[The inculcated doctrine, it will be observed, is precisely the *e contra* of ours, inasmuch as it is to the effect that Elysium is the recruiting place for this world, not this world the recruiting place for Elysium.] Henry.

Lines 752-787

753. conventus: 'assembly'; what is its *juridical* meaning?

754, 5. capit: 'occupies'; **legere:** 'scan'; **discere:** 'study'.

756. deinde: 'henceforward'; note its scansion, and also the mood of *sequatur*.

757, 8. qui maneant: 'that are to be'; **nomen:** 'clan'; cf. *nomen Latinum*, 'Clan Latium'.

760. pura . . . hasta: 'maiden spear'; the usual explanation that it was a *wooden* spear, deprived of its iron tip, is set aside by Steiner in favor of a *virgin* spear, as distinguished from one that had been actually used in battle. Helbig takes the word *pura* to mean 'all of a piece', or rather 'all of a single material', whether wood, iron, or other metal. . . . The *hasta pura* or *donatica* was the earliest form of the military donum. Originally it was not an offensive weapon at all, but a kind of sceptre—the symbol of *imperium*—bestowed by the king. . . . At first this *hasta* was of wood, then of metal—bronze, iron, or even gold or silver. Sometime before the Imperial age, this 'sceptre-*hasta*' became assimilated to a spear, and finally, when *hasta* had come in general usage to signify chiefly a weapon of war, and when its primitive significance had been forgotten, an actual spear was the *donum* for military prowess. [*Class. Review*, Vol. XXIV, No. 1.]

761. sorte lucis: 'in the allotment of life'; **proxima . . . loca:** used *absolutely*.

763, 4. tua postuma proles: 'the last of thy children'; **longaevo serum:** 'late in thy length of days'.

765. Observe the stately spondees.

767, 8. proximus: 'next (in review)'; **qui . . . reddet:** 'who will reproduce thy name'.

770. si unquam: Servius says that he was kept out of the kingdom by his guardians for fifty-two years. Kennedy; **regnandam . . . Albam:** 'the sceptre of Alba'.

772. atque: Ribbeck conjectures *utque*; **civili . . . quercu:** the 'civic wreath of oak' was bestowed on one who had saved the life of a fellow-citizen in war; as it was one of the honors voted by the Senate to Augustus, its introduction here is another personal compliment.

[773-5]. Virgil, like our own Sir Walter, makes old names of localities live again in song.

773, 4. Gabios: it was captured through stratagem by Tarquinius Superbus; **Fidenam:** *Fidenae*, 5 miles from Rome, taken and colonized by Romulus; **Collatinas:** 'of Collatium', the mod. *Castellacio*.

776. terrae: 'places'.

777, 8. avo: sc. *Numitor*; **Assarici:** adjectival, cf. Horace's *Pompilius sanguis*; Assaracus was the great-grandfather of Aeneas.

779. As *vidēn* is exclamatory, *stant* ('straighten') remains in the

ind.; **geminae . . . cristae**: Romulus is always represented *helmeted*.

780. A line admitting of various interpretations (1) 'marks him for the *world above* with his (Mars') own cognizance' (2) others take *superum* as contr. gen. dep. on *pater* (sc. Juppiter) or *honore*; the first rendering is the manlier one.

781. auspiciis: in allusion to the *twelve* vultures sighted by Romulus—the presage of his future greatness; the episode can be read in any Roman History.

782. A stately line, not unworthy of 'the mistress of the world'.

783. una: 'one in self'; (MacKail construes *una* with *muro*, 'with a single wall').

784. felix prole virum: 'blest with a breed of heroes'; [Henry finely remarks that Lord Byron's comparison of Rome, in her desolate state, to *Niobe* is quite equal to Virgil's comparison of her, in her palmy state, to *Cybele*].

785. turrita: Cybele was represented, in Spenserian phrase, *with hundred turrets like a turribant*.

Lines 788-807

788. acies: connotes the *keenness* with which Aeneas is asked to look; cf. l. 200.

789. Romanosque tuos: 'and the Romans that are thine'.

790. caeli . . . sub axem: 'under the *rolling* sky'. Henry.

791. Why is Augustus Caesar introduced at this point?

792. Divi: 'of the Deified', i. e. Julius Caesar; **genus**: Octavian was his adopted son as well as grand-nephew.

794. Garamantas: in the interior of N. Africa; they were conquered by L. Cornelius Balbus in B. C. 19, the year of Virgil's death; **Indos**: may be loosely used for *Parthians*, with ref. to the restoration of the Roman standards in B. C. 20.

795, 6. iacet . . . tellus . . . ubi caelifer Atlas: the meaning of course is, *and beyond the territory of Atlas*, but Anchises seems to point to the land as if he saw it in vision. Conington; **extra sidera**: 'beyond *our* stars'; this phrase, as well as *extra anni solisque vias* = *extra Zodiacum*, i. e. 'beyond the tropics'; (the historical reference is probably to the overrunning of Aethiopia in 22 B. C. by C. Petronius).

797. Repeated substantially from IV, 482.

798. huius in adventum: 'against his coming'; Augustus visited the East in 20 B. C. in order to settle the provinces; **Caspia regna:** 'the realms bordering on the Caspian', especially Hyrcania and Bactra.

799. Maeotia tellus: i. e. the land adjacent to the *Palus Maeotis* (mod. *Sea of Azof*).

800. septemgeminis: cf. *centumgeminis*, l. 287; **turbant:** intransitive.

802. aripedem: *brazen* feet are attributed to horses by Hom. Il. VIII, 41 and other poets, the notion being that of strength and endurance and, as a consequence, swiftness. Conington; **fixerit:** why is it subjunctive?

803. pacarit nemora: i. e. by slaying the wild boar.

804. pampineis: 'festooned with vine-leaves'; **flectit:** 'manages'.

805. Liber: an appellative of *Bacchus*; **Nysae:** the mountain-cradle of the god; its precise location has not been determined.

806. virtutem extendere factis: 'to give valour scope in deeds'. (MacKail); some MSS. have *virtute extendere vires*, 'by prowess to spread wide our power'.

807. consistere: the inf. after *prohibere* is found even in prose.

Lines 808-853

[Gossrau aptly remarks that Virgil exhibits three groups—the first consisting of the Alban kings, Romulus, and ending with Augustus Caesar, 760-808; the second beginning with the Roman kings, and ending with Julius Caesar, 809-836; the third beginning with the conquerors of Greece, and ending with young Marcellus.]

808, 9. olivae: the symbol of peace; **sacra ferens:** 'officiating'; **incana menta:** 'the grizzled chin'; the plural is rhetorical.

810, 11. primam: construe with *fundabit*, 'will make stable'; cf. V, 857; **Curibus:** 'from Cures'; a Sabine town 25 miles N. E. of Rome.

812. missus in imperium magnum: 'launched on the majesty of empire'.

814, 5. Observe the placing of *Tullus*; **iactantior:** 'vaunting'.

816. Virgil expresses the sentiments of an Imperialist.

817. Tarquinius reges: sc. *Tarquinius Priscus* and *Tarquinius Superbus*.

818. ultoris: of Lucrece and Liberty; **fascisque receptos:** 'and

the rods retrieved'; the *fascēs* were a bundle of rods of elm or birch, tied together by a red strap, and enclosing an axe with its head outside; they were the symbols of the king's absolute authority over life and limb, and, as such, passed over to the high magistrates of the Republic; in the City, however, the latter had to remove the axe, and to lower the rods in the presence of the popular assembly as the sovereign power.

820. nova bella moventes: they were in the conspiracy to restore the Tarquins.

821. pulchra pro libertate: 'for fair freedom's sake'.

822. utcunq̄ue minores: closely with *infelix*; the line subtly limns the humane poet's own depreciation of 'the deed'; **ferent:** 'will construe'; **ea facta:** pl. for sing.; highly rhetorical.

823. The only rule ever known by a great and primitive Roman. Henry.

824. Decios: see Vocab.; **Drusus:** a compliment to the empress Livia who was of that family, the most distinguished of whom was M. Livius, who in the second Punic war defeated Hasdrubal at the Metaurus.

825. signa: captured by the Gauls at the Allia, B. C. 390.

826. paribus: they were both Roman generals; **fulgere:** cf. *scat̄ere, ferv̄ere, strid̄ere* (passim).

827. nocte: as compared with the *lumina vitae*; (although Elysium had its own sun, l. 641).

830. aggeribus . . . Alpinis: the Alps were the 'ramparts' of Italy; **socer:** i. e. *Julius Caesar* whose daughter Julia was married to Pompeius; **arce Monoeci:** mod. *Monaco*; there was a temple to Hercules on the 'height'; [perhaps the poet's historical inaccuracy in this mention of this place may be palliated by a possible suggestiveness of comparison between 'the mightiest Julius' and *Hercules*].

831. Eois: the allusion is to the 'Eastern' troops under Pompeius.

832. pueri: justly so called by the *aged* Anchises. —

833. Observe the telling alliterations, as well as the Inversion.

834. tuque: sc. *Caesar* who, as the descendant of Venus through Iulus (Ascanius), is said to derive his 'lineage from Olympus'.

835. sanguis meus: Anchises himself was descended from Jupiter through Dardanus; (the nom. is used for the voc. when the noun is collective; cf. Horace's *O Pompilius sanguis*).

836. ille: sc. *L. Mummius* who sacked Corinth, and thereby subdued Greece, B. C. 146.

837. Notice the hiss of revenge in the sibilance of *caesis insignis Achivis*.

838, 9. ille: probably L. Aemilius Paullus, the victor of Pydna, B. C. 168; **Argos . . . Mycenae:** used in a representative sense for Greece which, as Nettleship points out, Virgil here identifies with *Macedon*; **Aeaciden:** i. e. *Perseus*, the last king of Macedon.

840. temerata: by Ajax, son of Oileus, in his pursuit of Cassandra (I, 41 and II, 403); and by Ulixes and Diomedes in the carrying off of the Palladium.

841. Cato: the Censor, the author of the phrase, *delenda est Carthago*; **tacitum:** 'unmentioned'; **Cosse:** *Cossus* won the *spolia opima* by slaying Lars Tolumnius, king of Veii, B. C. 428, an honor which before him had been obtained only by Romulus over Acron, king of Caenina; and, after him, by Marcellus over Viridomarus, king of the Insubrian Gauls, in 222 B. C.

842. Gracchi genus: 'the House of Gracchus'; includes not only the famous brothers Tiberius and Caius, but also their father Sempronius, and his ancestor again (of the same name) who distinguished himself in the Second Punic War.

843. Scipiadae: i. e. the elder and the younger *Africanus*; the elder crushed Hannibal at Zama, B. C. 202, and the younger destroyed Carthage in B. C. 146; hence the appropriateness of *cladem Libyae*; (the form *Scipiadae* is Greek); **parvo potentem:** 'lordly on little'.

844. Fabricium: John Philpot Curran, the famous Irish orator, in one of his speeches refers to 'the pure austerity of Fabricius whom to move from his integrity would have been more difficult than to have pushed the sun from its course'; **Serrane:** the *agnomen* of C. Atilius Regulus, who, as consul, defeated the Carthaginian fleet in 257 B. C.

846. Taken almost literally from Ennius, the Father of the Latin hexameter; bring out the historical point in *cunctando*?

[**847-853**]. This passage should linger in the student's memory for a life-time.

847. excurrent: permissive future; as are *ducent, orabunt, describent* and *dicent*; **alii:** i. e. the Greeks; **mollius:** 'with softer grace'.

848. credo: Markland conjectures *cedo*.

849. orabunt causas melius: many editors wonder at Virgil for giving the palm to the Greeks in oratory; but the expression apparently distinguishes *forensic* from purely *political* eloquence, and the poet well knew the superior legal finesse of the Greek mind, as

well as the ambition of their best speakers to regard themselves as *artists*, in competition with poets, painters, and sculptors, in the production of permanent masterpieces; **meatus**: 'movements', i. e. of the heavenly bodies.

850. radio: 'rod', used for drawing astronomical diagrams on sand; Conington says that *describent radio* is here simply a figurative expression for 'scientific delineation'; cf. Ecl. III, 42.

851. regere imperio: cf. I, 230 and 340; **Romane**: the word was specially used in connection with *foreign* affairs.

852. paci: [all the best MSS. read *paci*, 'to crown peace with order']; with *pacis*, render *morem*, 'régime'.

853. Cf. Horace's (Carm. Saec. l. 51) *bellante prior, iacentem lenis in hostem*—said of Augustus.

Lines 854-886

855. spoliis . . . opimis: see note on l. 841.

856. ingreditur: ind. because *aspice* is merely interjectional.

857. tumultu: the *vox technica* for a Gallic 'rising'—always a serious word.

858. eques sternet: 'will ride down'; *eques* may refer either to the cavalry fight in which Marcellus actually won the *spolia opima* (cf. l. 841), or to his repulse of Hannibal at Nola—the first check sustained by the *dirus Afer*.

859. patri . . . Quirino: i. e. *Mars*, as the identification of Quirinus with *Romulus* came in only at the end of the Republic.

860. una: i. e. with Marcellus.

861. iuvenem: young Marcellus was the son of Octavia, sister of Augustus; he was adopted B. C. 25 by the latter, who gave him his daughter Julia in marriage. His early death was a great shock to the Emperor, who had marked him out as his own successor.

862. lumina: Bentley reads *nubila*.

865. strepitus: 'murmur'; **comitum**: is unfortunate, coming so close on *comitatur*. Henry; **quantum instar in ipso**: 'what mould of manhood in himself'; (it is very hard to dismiss the thought that *instar* does not include some notion of *likeness* to his great namesake just lauded in five successive lines).

869, 70. ostendent . . . tantum: 'shall but show'; **neque ultra . . . sinent**: he was only 20 years of age when he died in B. C. 22, (not in B. C. 23, as is generally stated).

871. propria . . . fuissent: 'if such a gift had been *abiding*';

the whole sentence illustrates the ancient belief that the gods were jealous of mortals who possessed superior virtues.

872, 3. virum: gen. pl.; **campus:** sc. *Martius*; **aget:** 'shall waft'.

874. funera: there were 600 coaches in the *cortège*. Conington; **recentem:** i. e. in 28 B. C. by the Emperor, in the Campus Martius, as a 'mausoleum' for his family.

876. spe: 'promise'; *rhetoricē 'spem' laudat in puero, quia facta non invenit.* (Henry *ex* Servius); Kennedy takes *spe* as a contr. gen.; **Romula:** for *Romulea*, cf. III, 602; **quondam:** 'ever'.

878, 81. invicta . . . dextera: an anticipation; **tulisset:** plpf. subj. because Marcellus died without even having been a warrior; **cum . . . iret . . . foderet:** the subjunctives describe the *situation* under which the main act would have taken place; **pēdēs:** dist. fr. *pēdēs?* **armos:** in ancient medals and statues the horseman's legs are thrown very much forward; hence the spurring of the 'shoulders' by a stirrupless rider is not so *gauche* as we moderns imagine.

882. miserande puer: 'O child of rue'; **qua:** sc. *ratione* or *via*; **fata aspera:** i. e. of premature death—he died of Roman malaria at Baiae; **rumpas:** followed by *eris* involves a syntactical *crux* (although an ordinary construction in Greek); Wagner tries to get out of the difficulty by taking the clause as *exclamatory*; (Heyne is right that the words *si qua fata aspera rumpas* express the *condition* on which the lad will become *Marcellus*, viz., if he does not die prematurely. Henry).

883, 5. Tu Marcellus eris: at these words, recited by Virgil himself, Octavia is said to have fainted away; when she came to (*aegre refocillata*) she ordered 10,000 sesterces—i. e. about 440 dollars, measuring a thousand sesterces by the silver standard—to be given to the poet for each line; **date:** with *ut* understood, acc. to Kennedy, governs *spargam . . . accumulem . . .* and *fungar* (like the *date abluam* of IV, 683); others take *spargam*, etc. as jussives; in either case *purpureos flores*, 'purple-blossomed' is epexegetic of *lilia*, for the symbolism of which see note on l. 709; I am surprised that no editor has conjectured *data* for *date*.

Lines 887-901

887, 9. aeris: 'mist'; **venientis:** 'on its way'.

891. Laurentes: 'of Laurentum'; the capital of King Latinus.

892. fugiatque feratque: subjunctives for a double reason; name it?

[**893-896**]. The passage is founded on the *Odyssey*, XIX, 562 sqq.

894, 5. umbris: 'spirits'; **perfecta nitens:** 'fashioned fair'.

896. insomnia: 'visions'.

898. porta emittit eburna: the question has often been asked why should Anchises send Aeneas through the *ivory* gate, by which *false* dreams rise to upper air, instead of through the gate of *horn*? Does this not seem to discredit the visions which have been granted to Aeneas just before? May not the explanation be this, that the intention is to free him from the jurisdiction of the infernal powers? By descending into Hades, Aeneas has become for a time their subject. If then power over him is not in some way annulled, it might be thought that he will be ever after under their sway, a ghost walking upper air. . . . Aeneas has been as it were a *ghost*, but by returning to earth he is to resume his former life, and therefore is dismissed through the 'gate of *falsehood*', whereby his allegiance to the powers of death is annulled. [G. Norwood in the *Class. Review*, Vol. XXIV, No. 7.]

899. secat: 'he traces'; (the noun *secta* [fr. *seco*] means a 'beaten path').

900. Caietae: so called after the nurse of Aeneas; the mod. *Gaeta*.

(A) VIRGIL'S 'INFERNO'

The whole of the Sixth Book—the master-piece of Virgil's creative invention—is inspired by the feeling of the greater spiritual life which awaits man beyond the grave. The conceptions and composition of that Book entitle Virgil to take his place with Aeschylus, Sophocles, and Plato among the four great religious teachers—the 'pii vates' who, in transmitting, have illumined the spiritual intuitions of antiquity.

The sense of devout awe is the chief mark of distinction between the 'Inferno' of Virgil and that of Homer, the conception of which is due to the suggestive force of natural curiosity and natural affection. The dead do not appear to Virgil merely as the shadowy inhabitants of an unsubstantial world, but as partakers in a more august and righteous dispensation than that under which mortals live. The spirit of Virgil is on this subject more in harmony with that of Aeschylus than of Homer, but his thoughts of the dead are happier

and of a less austere majesty than those expressed in the *Choëphoroe*. The whole humanizing and moralizing influence of Greek philosophy, and especially of the Platonic teaching, combines in Virgil's representation with the primitive fancies of early times and the popular beliefs and practices transmitted from those times to his own age. But just as he fails to form a consistent conception of the action of the powers of Heaven out of the various beliefs, primitive, artistic, national, and philosophical, which he endeavors to reconcile, so he has failed to produce a consistent picture of the spiritual life out of the various popular, mystical, and philosophical modes of thought which he strove to combine into a single representation. Perhaps if he had lived longer and been able to carry further the 'potiora studia' on which he was engaged simultaneously with the composition of the *Aeneid*, he might have effected a more specious reconciliation of what now appears irreconcilable factors of belief. Or, perhaps, in the thought which induces him to dismiss Aeneas and the Sibyl by the gate through which

falsa ad caelum mittunt insomnia Manes—

we may recognize a trace, not certainly of Epicurean unbelief, but of that sad and subtle irony with which the spirit of man inwardly acknowledges that it is baffled in its highest quest. The august spectacle which is unfolded before Aeneas is but a *μῦθος*, a symbol of a state of being, which the human imagination, illuminated by conscience and affection, shadows forth as an object of hope, but which it cannot grasp as a reality. In the grandeur of moral belief which inspires Virgil's shadowy representation, in his recognition of the everlasting distinction between a life of righteousness and unrighteousness, of purity and of impurity, he but reproduces the profoundest ethical intuitions of Plato. But in the indication of that trust in a final reunion which has comforted innumerable hearts—

Conjux ubi pristinus illi

Respondet curis aequatque Sychaeus amorem—

the Roman poet is moved by the tender affection of his own nature, and follows the light of his own intuition. [Sellar, *Virgil* (pp. 373, 4).]



THE GOLDEN BOUGH

(B) THE GOLDEN BOUGH

It is not a new opinion that the Golden Bough was the mistletoe. True, Virgil does not identify but only compares it with the mistletoe. But this may be only a poetical device to cast a mystic glamor on the humble plant. Or, more probably, his description was based on a popular superstition that at certain times the mistletoe blazed out into a supernatural golden glory. The poet tells how two doves, guiding Aeneas to the gloomy vale in whose depth grew the Golden Bough, alighted upon a tree 'whence shone a flickering gleam of gold'. 'As in the woods in winter cold the mistletoe—a plant not native to its tree—is green with fresh leaves and twines its yellow berries about the boles: such seemed upon the shady oak the leafy gold, so rustled in the gentle breeze the golden leaf.' Here Virgil definitely describes the Golden Bough as growing on an oak, and compares it with the mistletoe. The inference is almost inevitable that the Golden Bough was nothing but the mistletoe seen through the haze of poetry or popular superstition. . . .

It only remains to ask, why was the mistletoe called the Golden Bough? The name was not simply a poet's fancy, nor even peculiarly Italian; for in Welsh also the mistletoe is known as the 'tree of pure gold'. The whitish-yellow of the mistletoe berries is hardly enough to account for the name. For Virgil says that the bough was *altogether* golden, stem as well as leaves, and the same is implied in the Welsh name, 'the tree of pure gold'. A clue to the real meaning of the name is furnished by the mythical fern-seed or fern-bloom. . . . Now if the mistletoe, like fern-seed, *discovers* gold, it must be in its character of the Golden Bough; and if it is gathered at the solstices, must not the Golden Bough, like the golden fern-seed, be an emanation of the sun's fire? We have seen that the primitive Aryans probably kindled the midsummer bonfires as sun-charms, that is, with the intention of supplying the sun with fresh fire. But as this fire was always elicited by the friction of *oak* wood, the oak must have seemed the original reservoir of the fire which was from time to time drawn out to feed the sun. But the life of the oak was conceived to be in the mistletoe; therefore, the mistletoe must have contained the seed or germ of the fire which was elicited by friction from the wood of the oak. Thus, instead of saying that the mistletoe was an emanation of the sun's fire, it would be more correct to say that the sun's fire was regarded as an emanation of the mistletoe. No

wonder then that the mistletoe shone with a golden splendor, and was called the Golden Bough. . . . Thus it is easy to understand how a title like the Golden Bough—so little descriptive of the real appearance of the plant—should have held its ground, as a name for the mistletoe in Italy and Wales, and probably in other parts of the Aryan world. [J. G. Fraser, *The Golden Bough* (vol. II).]

Note I. Virgil places the Golden Bough in the neighborhood of Lake Avernus. But this was probably a poetic liberty, adopted for the convenience of Aeneas' descent to the lower world. Italian tradition, as we learn from Servius, placed the Golden Bough in the grove at Nemi (*Arícia*).

Note II. The reason why Virgil represents Aeneas as taking the mistletoe with him to Hades is perhaps, that the mistletoe was supposed to repel evil spirits. Hence, when Charon is disposed to bluster at Aeneas, the sight of the Golden Bough quiets him. Perhaps, also, the power ascribed to the mistletoe of laying bare the secrets of the earth may have suggested its use as a kind of 'open sesame' to the lower world (cf. VI, 140-1).

Note III. Within the sanctuary at Nemi grew a certain tree of which no branch might be broken. Only a runaway slave was allowed to break off one of the boughs. Success in the attempt entitled him to fight the priest—the *Rex Nemorensis*—in single combat, and if successful, he reigned in his stead. Tradition averred that the fateful branch was that Golden Bough which, at the Sibyl's bidding, Aeneas plucked off before he engaged in the perilous journey to the world of the dead.

Note IV. Turner's picture of *The Golden Bough* is a dream-like vision of the little woodland lake of Nemi, "Diana's Mirror", as it was called by the ancients. No one who has seen that calm water, lapped in a green hollow of the Alban Hills, can ever forget it. On the northern shore of the lake stood the sacred grove and sanctuary of *Diana Nemorensis*; lake and grove were sometimes known as the lake and grove of *Arícia* (*La Riccia*).

VOCABULARY

ABBREVIATIONS

a.....	active	met.....	metaphorically
abl.....	ablative	m. and f.	masculine and
abs.....	absolute		feminine
acc.....	accusative	mod.....	modern
acc.....	according	n.....	neuter
adj.....	adjective	nom.....	nominative
adv.....	adverb	obs.....	obsolete
app.....	appliance	opp.....	opposed to
c.....	commonly or com-	orig.....	originally
	mon	p. p.....	perfect participle
cf.....	confer		passive
conj.....	conjugation	part.....	participle
contr.....	contracted	pass.....	passive
cp.....	compare	patr.....	patronymic
cpd.....	compound	person.....	personified
dat.....	dative	pl.....	plural
def.....	definite	poet.....	poetic
defect.....	defective	pos.....	positive
dep.....	deponent	pred.....	predicate or pre-
dissyll.....	dissyllable		dicative
dist.....	distinguish	prep.	preposition
esp.....	especially	pron.....	pronoun
f.....	feminine	q. v.....	<i>quod vide</i>
fr.....	from	reflex.....	reflexive
freq.....	frequentative	rt.....	root
het.....	heteroclit	sc.....	<i>scilicet</i>
i.e.....	<i>id est</i>	subst.....	substantive
imp.....	impersonal	sup.....	superlative
imper.....	imperative	trans.....	transitive
indecl.....	indeclinable	v.....	<i>vide</i>
interr.....	interrogative	vb.....	verb
intr.....	intransitive	w.....	with
lit.....	literally	wd.....	word
m. or masc.....	masculine	wh.....	which
matr.....	matronymic		

VOCABULARY

A

ā, ab, abs, prep. with abl.; of place, position, etc., *from, away from, at, on, on the side of*; of time, *since, after*; of agency, *by*.

Abās, antis, m., (1) a Trojan; (2) a king of Argos.

abdō, dere, didī, ditum, put away, remove, conceal; bury (II, 553).

abdūcō, dūcere, dūxī, ductum, lead away, draw back.

abeō, ire, ivī (ii), itum, go away, depart; get off (V, 318).

abiēs, etis, f., fir, fir-wood.

ablātus, see **auferō**.

abluō, luere, luī, lūtum, wash away or off, cleanse, purify.

abnegō, āre, āvī, ātum, deny, refuse.

abnuō, nuere, nuī, nuitum or nūtum, refuse (by a motion of the head), decline, reject.

aboleō, ēre, evī, itum, destroy, efface, remove.

abripīō, ere, ripuī, reptum, snatch away, carry off.

abruppō, ere, rūpī, ruptum, break off, tear, rend; violate (III, 55).

abruptus, a, um, broken off, precipitous, bursting (III, 199); **in abruptum,** sheer, downwards (III, 422); **abruptum, ī, n.,** abyss.

abscindō, ere, scidī, scissum, tear off or away, tear, sever.

abscondō, ere, dī (didī), ditum, put out of sight, conceal, hide; lose sight of (III, 291).

absēns, absent.

absistō, ere, stitī, stand aloof from, withdraw from, depart; cease, desist.

abstineō, ēre, tinuī, tentum, keep back or hold back; refrain, contain oneself (II, 534).

abstrūdō, ere, ūsī, ūsum, thrust away, hide, conceal.

abstuli, see **aufero**.

absum, abesse, āfuī, be away from, be absent, be distant; be missing (I, 584).

absūmō, ere, sūmpsī, sūptum, take away; destroy, consume.

ac, see **atque**.

Acamās, antis, m., a Greek (II, 262).

acanthus, ī, m., the plant bear's-foot.

Acarnān, ānis, of Acarnania; most western province of Greece, modern Carina; an Acarnanian.

accēdō, ere, cessī, cessum, come to, come near, approach.

accelerō, āre, āvī, ātum, hasten, make haste.

accendō, ere, cendī, cēsum, kindle, set on fire; inflame, incite.

accessus, ūs, m., approach.

accidō, ere, cidī, cisum [ad + caedō], cut into.

accingō, ere, cīnxī, cīnctum, gird on, gird; make ready, equip; have recourse to (IV, 493).

accipiō, ere, cēpī, ceptum, take to oneself, receive, accept; let in (I, 123); perceive, hear, learn, heed.

accītus, ūs, m., only in abl. sing., *summons, call.*

accommodō, āre, āvī, ātum, *fit, fit on, adjust, buckle, gird on.*

accubō, āre, *lie near or by.*

accumbō, ere, cubuī, cubitum, *recline.* (The word is nearly always used of reclining at table.)

accumulō, āre, āvī, ātum, *heap up; load; bestow upon* (VI, 885).

accurro, ere, curri (cucurri), cursum, *run to, hasten to.*

ācer, ācris, ācre, *pointed, sharp, keen; bitter, violent, fierce; eager, warlike, spirited.*

acerbus, a, um [ācer], *harsh, bitter, sour; mournful* (V, 49); *fierce, cruel, painful, disagreeable.*

acernus, a, um, [acer, maple-tree], *of maple, maple.*

acerra, ae, f., *incense-box, censer.*

acervus, i, m., *pile, heap.*

Acesta, ae, f., a town in N. W. Sicily.

Acestēs, ae, m., a king of Sicily, son of the Sicilian river-god Criniscus and the Trojan maiden Segesta.

Achaemenidēs, ae, m., a companion of Ulysses.

Achāicus (Achāius), a, um, *Achaean, hence Grecian.*

Achātēs, ae, m., the faithful friend of Aeneas.

Acherōn, ōntis, m., a river of the lower world; meton., *the lower world* (V, 99).

Achillēs, is, m., a famous Grecian hero, son of Peleus and Thetis, king of Thessaly; the bravest of the Greeks before Troy.

Achillēus, a, um, *of Achilles.*

Achivus, a, um, *Grecian;*

Achivī, ōrum, m., *Greeks.*

Acīdalia, ae, f., an epithet of Venus, from a fountain in Boeotia (I, 720).

aciēs, ēī, f., *sharp edge; sight, eye* (VI, 200); *line of battle.*

Acragās, antis, m., a city on S. W. coast of Sicily; also called *Agrigentum* (modern *Girgenti*).

acta, ae, f., *sea-shore, sea-beach* (used only by Virgil).

Actius, a, um, *of Actium, a promontory and town of Epirus. The battle of Actium B.C. 31 sealed the fate of the Roman Republic.*

acūtus, sharp-pointed, sharpened.

ad, prep. with acc.; of direction, place, etc., *to, toward; near, at, by; among* (VI, 481).

adamās, antis, m., *adamant.*

Adamastus, i, m., the father of Achaemenides.

addicō, ere, dīxī, dictum, *give assent; yield, surrender* (III, 653).

addō, ere, didī, ditum, add, *give; impart; put on in addition; join.*

addūcō, ere, dūxī, ductum, *lead to, draw to; draw tight, strain.*

adeō, ire, ivī (iī), itum, *go up to; address; encounter, undergo; visit.*

adeō, to that point, so far; so long; in fact, moreover, indeed, even, just.

adhibeō, ēre, hibuī, hibitum, *hold to, bring to; invite; admit, apply.*

adhūc (1) of place, *thus far*; (2) of time, *hitherto, as yet, still.*

adigō, ere, egī, āctum [ad + agō], *drive to, drive; hurl; force* (VI, 696).

adimō, ere, ēmī, ēmptum [ad + emō], *take away, deprive; put out (of the eye).*

aditus, ūs [adeō], m., *approach, access; opportunity, opening.*

adiuvō, āre, iūvī, iūtum, *help, assist, aid, favour.*

admiror, āri, ātus sum, *admire, wonder at; wonder.*

admittō, ere, mīsi, missum, *admit.*

admoneō, ēre, monui, monitum, *remind; warn; admonish.*

admoveō, ēre, mōvi, mōtum, *move to, carry to; apply to (IV, 367).*

adoleō, ēre, olui, magnify, worship; offer or pay; sacrifice; the obsolete [oleo], increase, must be distinguished from oleo, emit a smell. The perfect and supine (adultum) have been appropriated by the inceptive adolesco.

adolēscō, ere, olēvi, ultum, *grow up; mature.*

adoperiō, ire, operui, operitum, *cover, cover over, wrap.*

adorior, iri, ortus sum, *attack, assail, undertake, attempt.*

adōrō, āre, āvi, ātum, *pray to, beseech, adore.*

Adrāstus, i, m., a king of Argos, one of the seven heroes before Thebes.

adsum, esse, affui, be present, be at hand; come forward, appear; help, assist (III, 116).

adulterium, ii, n., *adultery.*

adultus, a, um [adolēscō], *grown up, adult.*

advehō, ere, vexi, vectum, *bring, or carry, to; pass., ride to, sail to.*

advēlō, āre, āvi, ātum, *veil, crown, wreath.*

advena, ae [adveniō] c., *stranger, adventurer.*

adveniō, ire, vēni, ventum, *come to, arrive at, reach.*

advertō, āre, āvi, ātum [freq. form of previous vb.], *keep coming towards, approach.*

adventus, ūs, m., *approach, arrival.*

adversor, āri, ātus sum, *resist, oppose.*

adversus, a, um [advertō], *turned toward, fronting, facing, opposite; adverse, contrary, unfavorable (II, 727).*

advertō, ēre, verti, versum, *turn to or toward; give heed to, notice.*

advocō, āre, āvi, ātum, *call in, summon, invite.*

advolvō, ere, volvi, volūtum, *roll to, roll.*

adytum, i, n., *inmost recess of a temple, hence shrine, sanctuary; the interior of a tomb (V, 84).*

Aeacidēs, ae, m. patr., son, or descendant, of Aeacus; his grandson Achilles (I, 99).

Aeaeus, a, um, *of Aea, birth-place of Circe.*

aedēs, is, f., sing., temple; pl., house, abode, palace.

aedificō, āre, āvi, ātum [aedēs + faciō], *build, construct.*

Aegaeus, a, um, *Aegean, of the Aegean Sea.*

aeger, gra, grum, *sick, unwell, feeble (V, 468); wounded; difficult, painful; distressed, troubled, sick at heart.*

aemulus, a, um, *rivalling, emulous; envious.*

Aeneadēs, ae, m. patr., son, or descendant, of Aeneas; pl., followers of Aeneas; Trojans.

Aenēās, ae, m., *hero of the Aeneid.*

Aenēis, idos (or idis), f., the Aeneid, or Story of Aeneas.

aēnus, a, um [aes], *of copper or bronze, brazen; aēnum, i, n., brazen vessel, kettle, cauldron.*

Aeolia, ae, f., *the realm of Aeolus, god of the winds; north of Sicily (Isole di Lipari).*

Aeolidēs, ae, m. patr., descendant of Aeolus, used (1) of Misenus; (2) of Ulysses (in Sixth Book).

Aeolius, a, um, of *Aeolus*, *Aeolian*.

Aeolus, i, m., god of the winds.

aequaevus, a, um [*aequus* + *aevum*], of equal age.

aequālis, e, equal, even, like; of the same age; as a noun, companion, comrade.

aequō, āre, āvi, ātum, make equal or even, balance; adjust; match, keep pace with; raise to the same height (IV, 89).

aequor, oris [*aequus*], n., level surface; sea-surface, sea; in pl., waves, waters.

aequus, a, um, level, even; equal, fair, matched, just; favourable, advantageous, propitious; **aequum, i, n.,** fairness, justice.

āēr, āeris, m., air, atmosphere; mist (acc. *āera* or *āerem*).

aerātus, a, um [*aes*], bronze-covered; bronze-armored.

aereus, a, um, of copper or bronze, brazen.

aeripēs, pedis [*aes* + *pēs*], brazen- or bronze-footed, or -hoofed.

āerius, a, um, aerial, airy; lofty, skyey.

aes, aeris, n., copper, bronze; implement or weapon of bronze, shield, trumpet, spear, etc.

aestās, ātis, f., summer, summer air.

aestuō, āre, āvi, ātum, boil, seethe, surge, foam.

aestus, ūs, m. (same rt. as *aestas*), that which boils or billows; wave of heat; tide of the sea or of passion; heaving sea, billow of fire (II, 759).

aetās, ātis, f., age, time of life; age, i. e. period; a time; old age (II, 596); a generation, etc.

āeternus, a, um [= *aeviter-nus*], lasting, everlasting, eternal; **aeternum,** as adv., forever, perpetually.

aethēr, eris, m. [acc. ends in -a

or -em], the upper air, ether; sky, heaven; the upper world (IV, 574).

aetherius, a, um, heavenly, ethereal, celestial.

Aethiops, opis, m., an Ethiopian.

aethra, ae, f., the clear sky.

Aetna, ae, f., a volcano in Sicily.

Aetnaeus, a, um, of Aetna, Aetnaean.

aevum, i, n., eternity; time, lapse or period of time, age; old age.

affābilis, e, easily spoken to, approachable.

affātus, ūs, m., speaking to, address.

affectō, āre, āvi, ātum [*afficiō*], strive after, seize (III, 670).

āfferō, ferre, attuli, allātum, bring or carry to; bring forward, present; with reflexive: go, come.

affigō, ere, fixi, fixum, fasten, attach, join to.

afflictus, a, um, shattered; struck down; dejected, desponding, pitiable.

afflō, āre, āvi, ātum, breathe upon, inspire; blast (II, 649).

affluō, ere, fluxi, fluxum, n., flow to; pour in, throng.

affor, āri, ātus sum, speak to, address; bid farewell to (II, 644).

affore, afforem, see *adsum*.

āfore, see *absum*.

Africa, ae, f., Africa.

Āfricus, a, um, African; as a noun, the southwest wind, Sirocco.

Agamemnonius, a, um, of Agamemnon, the leader of the Greeks against Troy and king of Mycenae.

Agathyrsi, ōrum, m., a Scythian people.

Agēnor, oris, m., a king of Phoenicia, ancestor of Dido.

ager, agrī, m., *field, land, territory.*

agger, eris, m., *heap, pile, mound; dam, dike; rampart or barrier; raised road.*

aggerō, āre, āvī, ātum [**agger**], *heap up; increase, aggravate.*

aggerō, ere, gessī, gestum, *bear to, convey to; heap upon* (III, 63).

agglomerō, āre, āvī, ātum, *'wind on'; gather in a body or mass* (II, 341).

aggredior, gredī, gressus sum, *approach, attack; attempt; address, accost.*

agitātor, ōris, m., *driver, charioteer.*

agitō, āre, āvī, ātum [**agō**], *set in motion; drive violently, pursue; harass; hasten; sway* (VI, 727).

agmen, inis [**agō**], *n., body or group (esp. an army) on the march; train, band; column, troop; stroke of oars; current; trail (of serpent).*

agna, ae, f., *ewe lamb.*

agnōscō, ere, gnōvī, gnitum, *recognize.*

agnus, ī, m., *lamb.*

agō, ere, ēgī, āctum, *put in motion; lead, drive, force, compel, pursue; steer* (V, 116), *conduct, bring; do, perform; treat; spend; imperative as exclamation, age, agite, come! come on! up! away!*

agrestis, e [**ager**], *of the fields; rustic; wild.*

agricola, ae [**ager** + **colō**], *m., farmer, husbandman, peasant.*

Āiāx, ācis, m., (1) *Ajax, son of Telamon;* (2) *Ajax, son of Oileus. Both were Greek warriors before Troy.*

āiō, defect., *say yes, affirm, say.*

āla, ae, f., *wing; cavalry-wing or squadron; mounted huntsmen, i. e. 'beaters' (IV, 121).*

alacer, cris, cre, *active, eager, glad.*

ālātus, a, um, *winged.*

Alba, ae, or Alba Longa, f., *the mother city of Rome, built by Ascanius.*

Albānus, a, um, *of Alba, Alban; as a noun, m., the Albans.*

albēscō, ere, *become white, whiten.*

albus, a, um, *white.*

Alcidēs, ae, m. patr., *descendant of Alceus, esp. Hercules, his grandson.*

āles, itis [**āla**], *winged; noun, m. and f., bird.*

Alētēs, is, m., *a Trojan, comrade of Aeneas.*

aliēnus, a, um, *of another, another's, foreign, strange.*

āliger, gera, gerum, *winged. (Poet.)*

aliquī, qua, quod, *indef. adj. pron., some, any.*

aliquis, qua, quid [**alius** + **quis**], *indef. pron., some one, any one; neut., something, anything; used for aliqui (II, 48).*

aliter, otherwise, differently.

alius, a, ud, other, another; alius . . . alius, one . . .

another; pl., some . . . others.

allābor, lābī, lāpsus sum, *glide toward; arrive at, reach.*

alligō, āre, āvī, ātum, *bind to; fasten; imprison* (VI, 439).

alloquor, loquī, locūtus sum, *speak to, address.*

almus, a, um [**alō**], *nourishing, fostering; kind, gracious, benign, genial.*

alō, ere, aluī, altum or alitum, *nourish, support, cherish, foster; encourage, animate* (VI, 726).

Alōidae, ārum, m. patr., *sons of Aloeus, viz. Otus and Ephialtes. Poseidon was their real father: they were slain by Apollo for attempting to pile*

Pelion and Ossa upon Olympus itself.

Alphēus, ī, m., a river of Elis in Peloponnesus. It was fabled to rise again from the fount of Arethusa in Sicily.

Alpīnus, a, um [**Alpēs**], of the Alps, Alpine.

altāria, ium, [**altus**], n. pl., high altar, altar (for sacrifice to the superior divinities, strictly speaking).

altē, high, on high, aloft; deeply.

alter, tera, terum, the other, one of two; the second, the next; **alter . . . alter**, the one . . . the other.

alternō, āre, āvī, ātum, do by turns; hesitate, waver (IV, 287).

alternus, a, um, one after the other, by turns, in turn, alternate.

altrix, icis, f., foster-mother, nurse.

altus, a, um [**alō**], 'grown great' or 'high'; high, lofty, tall; deep; **altum, ī, n.**, the deep; heaven.

alumnus, ī [**alō**], m., foster-son, son.

alveus, ī, m., hollow, cavity; hold, or hull, of a ship; ship, skiff (VI, 412).

alvus, ī, f., belly, body.

amāns, ntis, fond, loving; as noun, m. and f., lover.

amāracus, ī, c., marjoram.

amārus, a, um, bitter; unpleasant, painful.

Amāzōn, onis, f., an Amazon, one of the tribe of female warriors, the Amazons, from the Thermidon in Cappadocia.

Amāzonis, idis, f., an Amazon.

Amāzonius, a, um, Amazonian.

ambāgēs, is [**ambi- + agō**], f., going around about; winding; pl., windings; details, par-

ticulars; riddles, dark sayings (VI, 99).

ambedō, ere, ēdī, ēsum, eat around; eat, consume, char (V, 752).

ambi- (amb-, am-, an-), inseparable particle, around, on both sides.

ambiguus, a, um [**ambi- + agō**], going two ways; doubtful, wavering (V, 655), uncertain; obscure, ambiguous; double (for its meaning, V, 326, see note).

ambiō, ire, ivī (iī), itum, go around; surround, encircle; win, Eng. 'get around.'

ambō, ae, ō, both.

ambrosius, a, um, of ambrosia, ambrosial, immortal, (divinely) lovely.

āmēns, ntis [**a + mēns**], out of one's senses, mad, frantic, distracted, amazed (IV, 279).

amiciō, ire, cui (ixi), -ictum [**am- + iaciō**], throw around; wrap about; cover.

amictus, ūs, m., an outer garment; cloak, robe, veil.

amicus, a, um, loving, friendly, kind, benevolent; as a noun, **amicus, ī, m.**, friend.

amittō, ere, misi, missum, send away; let go, lose.

amnis, is, m., river, esp. a large one; torrent.

amō, āre, āvī, ātum, love, cherish; keep close to, i. e. hug, the shore.

amoenus, a, um [**amō**], pleasant, delightful, charming (in general, of objects affecting the sense of sight only).

amor, ōris [**amō**], m., love, affection, desire, yearning (VI, 314), charm, to excite love; person., **Amor, m.**, Love, i. e. Cupid, god of love.

āmoveō, ēre, mōvī, mōtum, move away, remove.

Amphrysius, a, um, of Am-

phrysus, a river in Thessaly; on its banks Apollo was said to have served Admetus as shepherd; applied to the Sibyl as inspired by Apollo (VI, 398).

amplector, plectī, plexus sum [am- + plectō], *twine around, encircle, embrace.*

amplexus, ūs, m., *embrace.*

amplius [amplus], *more, further, longer.*

amplus, a, um, *large, ample, roomy; great, glorious, magnificent.*

Amycus, i, m., (1) a Trojan, companion of Aeneas; (2) a son of Neptune, famous as a boxer.

an, or; whether (in single questions = **num**).

anceps, cipitis [an- + caput], *two-headed, double; uncertain, wavering, perplexing.*

Andisēs, ae, m., father of Aeneas.

Anchisēus, a, um, *of Anchises.*

Anchisiadēs, ae, m. patr. son *of Anchises, i. e. Aeneas.*

ancora, ae, f., *anchor.*

Ancus, i, m., *Ancus Martius,* fourth king of Rome.

Androgeus (eōs), i (ō), m., (1) son of Minos, king of Crete, slain by the Athenians; (2) a Grecian chieftain at Troy.

Andromachē, ēs, f., wife of Hector.

anguis, is, c., *serpent.*

angustus, a, um [angō], *narrow; angustum, i, n., narrow place.*

anhēlitus, ūs, m., *hard breathing, panting.*

anhēlō, āre, āvi, ātum [an- + hālō], *puff, pant.*

anhēlus, a, um, *panting, heaving.*

anilis, e, *of an old woman, old woman's.*

anima, ae, f., *breath, breath of life, life; soul, spirit, shade.*

animal, ālis [anima], n., *living being, animal.*

animus, i, m., *the rational soul; mind, will; disposition, heart, purpose, feeling, in pl. courage, heroism.*

Anna, ae, f., sister of Dido.

annālis, e [annus], *of a year; pl. annālēs, ium, m., record, annals, story.*

anne, see **an.**

annitor, nīti, nixus or nisus sum, *lean against or upon; make an effort, strive.*

annō, āre, āvi, *swim to; float to; reach.*

annōsus, a, um, *of many years. aged, old.*

annuō, ere, uī, nod to, nod assent, consent, promise.

annus, i, m., *year, season.*

annuus, a, um, *yearly, annual.*

Antandros, i, f., a town at the foot of Mt. Ida (III, 6).

ante, prep. with acc., *before, in front of; adv., before, in front, previously; with quam, sooner than, before.*

anteā, *formerly, aforeside.*

anteferō, ferre, tuli, lātum, *bear before, put before; prefer.*

antenna, ae, f., *sail-yard.*

Antēnor, oris, m., a Trojan, founder of Patavium (modern Padua). Livy was born there.

Antēnoridēs, ae, m. patr., descendant of Antenor.

antequam, see **ante.**

Antheus, ei, m., companion of Aeneas. (The acc. ends in -a).

Antiphatēs, ae, m., an ally of Aeneas.

antīquus, a, um [ante], *old, ancient, of former times, former, time-honoured.*

antrum, i, n., *cave, cavern, grotto.*

Aornos, i, m., lit. 'birdless' (?); Lake Avernus in Campania.

aper, aprī, m., *wild boar.*

aperiō, ire, perui, pertum,
uncover, lay bare, disclose, re-
veal, make known, open, open
up or out.

apertus, a, um, uncovered, ex-
posed, open; clear.

apex, icis, m., summit, tip,
point; tongue of flame (II, 683).

apis, is, f., bee.

Apollō, inis, m., god of the sun,
of prophecy, music, poetry,
medicine, and archery; son of
Jupiter and Latona.

appāreō, ēre, pārui, pāritum,
appear, be visible, come in sight.

appellō, ere, puli, pulsum,
drive to, bring to, move to.

appellō, āre, āvi, ātum, ad-
dress, speak to; call; declare,
proclaim.

applicō, āre, āvi (ui), ātum
(**itum**), join, fasten or apply
to; fold upon; bring, or direct,
to.

apricus, a, um [aperiō], ex-
posed to the sun, sunny; sun-
loving, sunning (V, 128).

aptō, āre, āvi, ātum [aptus],
fit, adjust; equip, provide, fur-
nish.

aptus, a, um, fitted, fastened,
joined; studded with (IV, 482).

apud, prep. with acc., with, at,
by, near, in the presence of.

aqua, ae, f., water.

Aquilō, ōnis, m., the north wind;
any wind.

aquōsus, a, um, full of water,
watery, rainy.

āra, ae, f., altar; funeral pile;
[**ara** is generic; **altare**, spe-
cific]; **Ārae, ārum,** the Altars,
a reef in the Mediterranean,
near Sicily.

arātrum, ī [arō], n., plough.

Araxēs, is, m., a river of Ar-
menia.

arbor (ōs), oris, f., tree; wood;
mast; steam, shoot.

arbores, a, um, branching,
tree-like.

Arcadius, a, um, Arcadian.

arcānus, a, um [arca, chest],
secret, hidden; **arcānum, ī, n.,**
secret, mystery.

arceō, ēre, arcui, shut up, en-
close, confine, bind; keep away,
repel.

arcessō, ere, ivi, itum, sum-
mon, invite, fetch.

Arcitenēns, ntis [arcus +
teneō], 'bow-bearing'; hence,
as an appellative, the 'Archer-
God' (Apollo).

Arctos, ī, f., the constellation of
the Great and Little Bear; the
North.

Arctūrus, ī, m., the brightest
star in the constellation
Boötes.

arcus, ūs, m., bow; rainbow; a
bow-shape or curve (III, 533).

ārdēns, ntis, glowing, fiery;
gleaming, flashing; eager, spir-
ited, ardent, impassioned; an-
gry, furious.

ārdeō, ēre, ārsi, ārsum, be on
fire, burn, blaze; flash, gleam;
be impatient, be eager, long for;
be hot in love.

ārdescō, ere, ārsi, take fire,
kindle, be inflamed; grow ex-
cited.

ārdor, ōris, m., burning; eager-
ness, zeal, fervor.

arduus, a, um, steep; high,
towering, lofty; **arduum, ī,**
n., high place, height.

ārēns, ntis, dry, parched, arid.

ārēo, ēre, ārui, n., be dry, be
parched, dry up.

Arethūsa, ae, f., a fountain
near Syracuse, so called from
the nymph of that name. It
was said that a cup thrown
into the river Alpheus in the
Peloponnesus would reappear
in this fountain.

argenteus, a, um [argen-
tum], of silver, silvery.

argentum, ī, n., silver; silver-
plate; money.

Argīvus, a, um, of Argos, *Argive*; Greek, *Grecian*; pl., as a noun, *the Greeks*.

Argolicus, a, um, of Argolis; *Grecian*.

Argos, n. (only nom. and acc.), more freq. pl., **Argī, ōrum**, m., Argos, the capital of Argolis, in the Peloponnesus; *Greece* in general.

arguō, ere, arguī, argūtum, make clear; show, prove, declare, reveal.

āridus, a, um, dry, parched.

ariēs, etis, m., battering-ram (II, 492).

arma, ōrum, n., arms, weapons, armor; implements, outfit, tools; equipment, ships' tackle.

armātus, ī [arō], m., esp. in pl., armed men, soldiers.

armentum, ī [arō], n., cattle for ploughing; herd, drove.

armiger, erī, m., armor-bearer.

armipotēns, ntis, powerful in arms, warlike.

armisonus, a, um, resounding with arms.

armō, āre, āvī, ātum, arm, equip.

armus, ī, m., shoulder; flank, side (of animals).

arō, āre, āvī, ātum, plough, till, cultivate, inhabit; plough the sea, sail.

arrēctus, a, um, upright, erect, pricked up, uplifted, attentive, eager, roused.

arrigō, ere, rēxī, rēctum [ad + regō], raise, uplift; rouse; animate.

arripiō, ere, ripuī, reptum, snatch to oneself, seize, capture; make for, hasten to.

ars, artis, f., skill; pursuit, employment; workmanship; cunning, stratagem, fraud, trick, artifice, subtlety.

artifex, icis [ars + faciō], m.,

artist, artisan; deceiver, schemer.

artus, ūs, m., joint; pl., limbs, body.

artus, a, um [arceō], close, tight, shut up.

arvum, ī [arō], n., arable field; pl., fields, country; region; the shore (as opposed to the sea) II, 209.

arx, arcis, f., citadel, fortress; height, hill, pinnacle, eyrie.

Ascanius, ii, m., son of Aeneas and Creusa.

ascendō, ere, scendī, scēsum [ad + scandō], climb, ascend, mount.

ascēsus, ūs [ascendō], m., climbing, ascent.

Āsia,* ae, f., Asia Minor; the Troad (I, 385).

aspargō, inis, f., sprinkling; spray.

aspectō, āre, āvī, ātum [aspiciō], look at attentively, gaze at.

aspectus, ūs [aspiciō], m., looking at, gaze, glance; appearance, aspect, sight.

asper, era, erum, rough; harsh, cruel, fierce; boisterous, stormy; chased, engraved; [in V, 730, **aspera cultu** = uncivilised].

asperō, āre, āvī, ātum, roughen; ruffle.

aspiciō, ere, spexī, spectrum, look at, behold, see; inspect, examine; consider, notice.

aspirō, āre, āvī, ātum, breathe upon, blow upon; help, favour, prosper.

asportō, āre, āvī, ātum, carry away.

Assaracus, ī, m., a king of Phrygia, son of Tros, and grandfather of Anchises.

assentiō, ire, sēnsī, sēsum, agree to, assent. Also dep.

* When Asia = Asia Minor, the initial vowel is short.

asservō, āre, āvi, ātum, watch over, guard.

assiduē, continually, constantly.

assiduus, a, um [ad + sedeō], continual, constant, incessant.

assimilis, e, like, similar.

assuēscō, ere, suēvi, suētum, accustom, familiarise; become accustomed (VI, 832).

assultus, ūs [ad + saliō], m., attack, assault (lit: a leaping to).

assurgō, ere, surrēxi, surrēctum, n., rise up, rise.

ast, see **at**.

astō, stāre, stitī, stand at, by, or near; stand ready or up; alight (I, 301).

astrum, i, n., star; pl. the stars, sky, heavens.

Astyanax, actis, m., son of Hector and Andromache (II, 457).

asylum, i, n., place of refuge, sanctuary. The Greek word means 'a thing inviolate.'

at, but, however, yet, still, at least, moreover. **At** is the particle of opposition, and (especially) of transition. In II, 559 and VI, 592 it is elliptical.

āter, tra, trum, black, gloomy, dark; inky, ebon, pitchy.

Atiī, ōrum, m., a Roman gens (V, 568).

Atlās, antis, m., a high mountain in N. W. part of Libya, the 'supporter of the heavens,' according to the ancient fable. (b) a king of Mauretania, father of the Pleiades.

atque (ac), and also, and besides, and indeed; in comparisons, as, than (III, 236).

Atridēs, ae [Atreus], m. patr., son, or descendant, of Atreus; esp. in pl., **Atridae**, i. e. Agamemnon and Menelaus.

ātrium, ii, n., the chief apartment of a Roman house; hall, court; pl. halls.

atrōx, ōcis, gloomy, harsh; fierce, cruel, savage.

atingō, ere, tigī, tactum, touch, reach, find, overtake.

attollō, ere, lift up, raise, erect; with **se**, come in sight, loom up.

attonitus, a, um, thunder-struck, astounded, stunned; awestruck.

attrecto, āre, āvi, ātum, to touch, handle.

Atys, yos, m., a youthful comrade of Ascanius (V, 568). The mother of Augustus belonged to the gens *Atia*.

auctor, ōris, m., author, originator, father, founder; promoter, instigator; authority, backer, voucher.

audāx, ācis, daring, bold; courageous.

audēns, ntis, daring, bold.

audeō, ēre, ausus sum, dare, be bold, venture.

audiō, īre, īvi (iī), itum, hear, hear of; listen to, obey; give hearing to (VI, 567).

auferō, ferre, abstulī, ablātum, take away, carry off, remove.

augeō, ēre, auxī, auctum, increase, enlarge. In V, 565, **auctura** perhaps includes the notion of honour as well as of 'swelling.'

augur, uris, m., seer, soothsayer, prophet, augur.

augurium, ii, n., augury, divination by omens, presage, portent.

Augustus, ī, m., 'the venerable'; a surname given to Octavius Caesar as emperor, in B. C. 27.

aula, ae (old form, **āi**), f., court, hall, palace.

aulaeum, ī, n., tapestry, curtain, embroidery.

Aulis, idis, f., a sea-port of Boeotia, from which the Greek fleet sailed for Troy (IV, 426).

aura, **ae** (old form, **āi**), **f.**, *air, breeze; vital breath; light of day; gleam, sheen* (VI, 204). [**ad auras** is used of that which keeps somehow *in touch* with earth; **in auras**, of that which *loses sight* of it.]

aurātus, **a**, **um**, *gilded, golden; gold-embroidered*.

aureus, **a**, **um**, *of gold, golden, gilded; gleaming* (II, 488).

auricomus, **a**, **um**, *'with golden hair'; with golden foliage* (VI, 141).

auriga, **ae**, **m.**, *charioteer, driver*. [**fr. aurea** (*bridle*) + **ago**.]

auris, **is**, **f.**, *ear*.

Aurōra, **ae**, **f.**, *morning, dawn; Aurora, goddess of the dawn*; (acc. to mod. philology for **ausosa**, root **ush** = *to burn*).

aurum, **i**, **n.**, *gold*. [The *burning metal*; **arg-entum**, the *bright metal*.]

Ausonia, **ae**, **f.**, *ancient name of Italy* (III, 496).

Ausonius, **a**, **um**, *Ausonian, Italian*.

auspex, **icis** [**avis** + **-speciō**], **m.** and **f.**, *'one who interprets omens given by birds'; bird-spy, interpreter, soothsayer; protector, leader, favourer, director*.

auspiciū, **iī** [**auspex**], **n.**, *'divination from watching birds'; augury, auspices; command, guidance, authority; inclination, will* (IV, 341).

Auster, **trī**, **m.**, *the south wind; any wind*.

ausum, **i**, **n.**, *bold deed, daring act*.

aut, **or**; **aut . . . aut**, *either, or*.

autem, *but, now, yet, however, moreover, again*.

Automedōn, **ontis**, **m.**, *charioteer of Achilles; subsequently, armour-bearer of Pyrrhus*.

autumnus, **i**, **m.**, *autumn* [**au-**

geo], *i. e.* the season of 'increase.'

auxilium, **iī**, **n.**, *aid, assistance* [**augeo**].

avārus, **a**, **um**, *avaricious, greedy, covetous*.

āvehō, **ere**, **vexī**, **vectum**, *carry off or away*.

avello, **ere**, **velli**, **vulsum**, *to pluck off or away*.

Avernus, **i**, **m.**, *Lake Avernus, near Cumae; in its vicinity was supposed to be an entrance to the lower world, probably owing to the mephitic exhalations arising from it and its neighbourhood*. In VI, 126, it is used for the Lower World.

Avernus, **a**, **um**, *of Lake Avernus; of the lower world, infernal*;

Averna, **ōrum**, **n.**, *the region about Lake Avernus; the Lower World*.

āversus, **a**, **um**, *turned away; with face averted; alienated, hostile; distant, remote*.

āvertō, **ere**, **vertī**, **versum**, *turn away; remove; carry off*. (In I, 104, it is *intr.*).

avidus, **a**, **um**, *eager*.

avis, **is**, **f.**, *bird*.

āvius, **a**, **um** [**ā** + **via**], *out of the way, remote*; **āvium**, **i**, **n.**, *out-of-the-way place*.

avunculus, **i**, **m.**, *uncle, on the mother's side* (**patruus** = *uncle, on the father's side*).

avus, **i**, **m.**, *grandfather; ancestor*.

axis, **is**, **m.**, *axle, axle-tree; chariot, car; axis of the heavens, the sky, the heavens, vault*.

B

bāca, **ae**, **f.**, *berry; any small tree-fruit*.

bācātus, **a**, **um** [**bāca**], *set with pearls, which are 'berry-shaped.'*

bacchor, **ārī**, **ātus sum**, *celebrate the rites of Bacchus; rave; rush wildly around.*

Bacchus, **ī**, m., god of wine; meton., *wine* (I, 215).

balteus, **ī**, m., belt, baldric, girdle.

barathrum, **ī**, n., abyss, chasm, gulf.

barba, **ae**, f., beard.

barbaricus, **a**, **um**, foreign, barbaric.

barbarus, **a**, **um**, foreign, strange; uncivilised, barbarous.

Barcaeī, **ōrum**, m., the people of Barce, in Libya (IV, 43).

Barcē, **ēs**, f., nurse of Sychaeus (IV, 632).

beātus, **a**, **um**, happy, blessed, fortune-favoured.

Bēbrycius, **a**, **um**, of Bebrycia, a district in Asia Minor; Bebrycian.

Bēlidēs, **ae**, m. patr., descendant of Belus (II, 82), applied to Palamedes.

bellātrix, **icis**, f., female warrior, martial (when used as adj.).

bellō, **āre**, **āvī**, **ātum**, wage war, war.

bellum, **i**, n., war, conflict, combat; (orig. *du-ellum*); person., **Bellum**, war-demon.

bēlua, **æ**, f., monster. [The wd. equals *bestia major*.]

Bēlus, **i**, m., (1) father of Dido, and king of Tyre and Sidon; (2) founder of Dido's line.

bene, well.

benignus, **a**, **um**, kind, friendly, gracious, generous.

Berecynthius, **a**, **um**, of Berecynthus, a mountain in Phrygia, sacred to Cybele; Berecynthian.

Beroē, **ēs**, f., wife of Doryclius (V, 620).

bibō, **ere**, **bibī**, drink; quaff; drink in.

bibulus, **a**, **um**, thirsty, soaking (VI, 227).

bicolor, **ōris**, two-colored, mottled, dappled.

bidēns, **ntis**, 'with two teeth'; a sheep (two-year old), esp. as a victim for sacrifice.

bifōrmis, **e**, two-formed.

bīgae, **ārum** [for **bīiugae**], f., pair of horses; two-horse chariot (II, 272).

bīiugus, **a**, **um**, two-yoked, two-horse.

bilinguis, **e**, double-tongued, treacherous, lying.

bīnī, **ae**, **a**, two by two, two apiece; a pair; for **duo**, two, (frequent in poetry).

bipatēns, **ntis**, opening two ways; double; wide-open.

bipennis, **e** [**bi** + **penna**], 'two-winged'; two-edged; as noun, f., battle-axe.

bīrēmīs, **is**, f., bireme, i. e. a galley with two banks of oars.

bis, twice.

Bitiās, **ae**, m., a Carthaginian noble (I, 738).

blandus, **a**, **um**, flattering, fawning, smooth-tongued; coaxing, alluring; pleasant, quiet (V, 827).

Bōla, **ae**, f., a town of the Aequi, in Latium (VI, 775).

bonus, **a**, **um**, good; kind; propitious.

Boreās, **ae**, m., the north wind.

bōs, **bovis**, m. and f., bull, bull-ox; ox; pl., cattle, oxen.

bracchium, **ii**, n., fore-arm; arm; branch or limb of a tree; projection; pl., sailyards (V, 829).

brattea, **ae**, f., thin plate of metal; gold-foil, gold-leaf.

brevis, **e**, short; shallow; n. pl. as noun, **brevia**, **ium**, shallows, shoals.

breviter, briefly.

Briareus, **eī**, m., a giant with a hundred hands (VI, 287).

brūma, **ae** [= **brevima**], f.,

shortest day in the year; winter solstice, winter.

brūmālis, e, of the winter, wintry.

Brūtus, i, m., L. Junius Brutus, who expelled the Tarquins from Rome and became the first consul.

būbō, ōnis, m. and f. (the latter once in Virgil), owl.

Būtēs, ae, m., son of Amycus, slain by Dares.

Būthrōtum, i, n., a sea-port of Epirus.

Byrsa, ae, f., the citadel of Carthage.

C

cacūmen, inis, n., peak, top, summit.

cado, ere, cecidi, casum, fall, sink; set, wane; subside; fall (in battle); befall.

cadūcus, a, um, doomed to fall; fallen, slain (VI, 481).

cadus, i, m., cask; funeral urn.

caecus, a, um, blind, blinded, blinding; vague, random; reckless; obscure, uncertain, gloomy, confused; private, secret.

caedēs, is, f., cutting-down; slaughter, bloodshed; attempt to kill (III, 256).

caedō, ere, cecidī, caesum, cut down, slaughter, slay; sacrifice.

caelestis, e, of heaven, heavenly, celestial; pl. (as noun) the gods.

caelicola, ae, m. and f., inhabitant of heaven, deity, god.

caelifer, era, erum, heaven-bearing.

caelō, āre, āvī, ātum, engrave, emboss, chase.

caelum, i, n., sky, heaven, the heavens; air, weather; upper world, i. e. the earth, as opposed to the lower world, i. e. Hades (VI, 896).

Caeneus, eos, m., formerly a

girl, named Caenis, changed by Neptune into a boy.

caenum, i, n., dirt, filth, mud, mire.

caeruleus (caerulus), a, um [caelum], azure, blue, dark blue; dark, gloomy, funereal, n. pl. as noun, **caerula, ōrum**, the blue sea.

Caesar, aris, m., in the Aeneid, Augustus, i. e. Octavius, called C. Julius Caesar because adopted by the great Dictator, his grand-uncle. From Caesar are derived the titles Czar, Kaiser.

caesariēs, ēī, f., the hair of the head; flowing locks.

caespes, itis [caedō], m., turf, sod (lit. 'a piece cut out').

caestus, ūs [caedō], m., gauntlet, boxing-glove, cestus; made of thongs or straps of hide, often loaded with lead, wound around the hands and arms.

Caicus, i, m., a companion of Aeneas.

Cāiēta, ae, f., a town and harbor in Latium named after the nurse of Aeneas (VI, 990); modern Gaeta.

calcar, āris [calx], n., spur.

Calchās, ntis, m., a Greek priest and seer with the host-ing before Troy.

caleō, ēre, uī, be warm or hot, glow.

calidus, a, um, warm, hot.

cāligō, inis, f., mist, vapor, fog; murkiness, obscurity.

cāligō, āre, to be dark, gloomy, misty, murky.

callis, is, m., narrow path, path (dist. fr. **trames** and **semīta**).

calor, ōris, m., warmth, heat, vital heat.

calx, calcis, f., heel.

Camarina, ae, f., town on S. coast of Sicily.

Camillus, i, m., M. Furius Camillus, conqueror of Veii

and 'Saviour of Rome,' 390 B. C. (VI, 825).
caminus, i, m., furnace, forge; crater, crevice.
campus, i, m., plain, field, the open country; level surface; sea-plain; the *Campus Martius*.
candeō, ēre, uī, be brilliant, be white; glow, be hot.
candidus, a, um, shining-white, lustrous; glistening-fair.
candor, ōris [candeō], m., dazzling whiteness, brilliancy, splendour.
cāneō, ēre, uī, be white, gray, hoary.
canis, is, m. and f., dog.
canistrum, i, n., basket (made of reeds).
cānitlēs, ēi, f., hoariness; gray hair.
canō, ere, cecinī, sing, play, sing and play; proclaim, foretell, prophesy; explain; sound (of trumpets).
canōrus, a, um, melodious, harmonious, tuneful.
cantus, ūs, m., song, note, strain; playing, music.
cānus, a, um, hoary, gray; ancient, venerable.
capessō, ere, sivi, situm, seize eagerly, lay hold of, snatch at; strive to reach, make for; execute.
capiō, ere, cēpi, captum, take, seize; capture, take possession of; captivate, fascinate; ensnare, beguile; entertain (VI, 352).
Capitolium, ii [caput], n., the Capitol, or Temple of Jupiter, at Rome.
capra, ae [caper], f., she-goat.
caprigenus, a, um, of the goat kind.
captivus, a, um, captive, captured.
captō, āre, āvi, ātum, catch at; listen for (III, 514).

capulus, i [capiō], m., handle, hilt.
caput, itis, n., head; summit, top; person, wight, life.
Capys, yos, m., a companion of Aeneas.
carbasus, i, f., Spanish flax; sail; pl., **carbasa, ōrum, n.,** sails.
carcer, eris, m., prison; barrier.
carchesium, ii, n., large Greek drinking-cup, with two handles (narrower in the middle than at top or bottom); bowl, beaker.
cardō, inis, n., hinge, really a 'pivot and socket'; crisis, turning-point.
careō, ēre, uī, iturus, be without, be free from; lack, miss; deprive oneself of (IV, 432).
carīna, ae, f., keel of a ship; ship, vessel.
carmen, inis, n., song, chant, strain; prophecy; incantation, charm; (oracular) response; inscription (III, 287).
Carpathius, a, um, Carpathian, of Carpathus, an island in the Aegean (V, 595).
carpo, ere, carpsi, carptum, pluck, pull off; crop; enjoy, breathe; waste; pursue (VI, 629).
cārus, a, um, dear, endeared; affectionate, loving.
Caspius, a, um, of the Caspian Sea, Caspian.
Cassandra, ae, f., a prophetess, daughter of Priam (II, 246).
cassus, a, um, empty; deprived of; vain.
castellum, i [castrum], n., castle, fastness, stronghold.
castigō, āre, āvi, ātum chastise, punish; chide, reprove.
castra, ōrum, n., camp, fortified; naval camp, encampment.
Castrum Inui, an ancient town in Latium (VI, 775).

castus, a, um, *pure, chaste, spotless; virtuous, holy, pious.*

cāsus, ūs, m., *falling; fall, ruin, destruction; event, chance, fortune; misfortune, calamity, peril; crisis, emergency.*

catēna, ae, f., *chain, fetter.*

caterva, ae, f., *crowd, troop, band, multitude.*

Catō, ōnis, m., *Cato, 'the Censor'; (a type of unbending morality).*

catulus, i, m., *whelp, cub.*

Caucasus, i, m., *the Caucasus, mountain-range between the Black and Caspian seas.*

cauda, ae, f., *tail.*

Caulōn, ōnis, m., *a town on the E. coast of Bruttium, in S. Italy.*

causa, ae, f., *cause, reason; occasion, ground, pretext; in law, cause, case, suit.*

cautēs, is, f., *rough, pointed rock; crag (III, 534).*

cavea, ae, f., *hollow place; pit; audience portion of a theatre or amphitheatre.*

caverna, ae, f., *hollow, cavern, cave.*

cavō, āre, āvī, ātum, *hollow out; pierce through (II, 481).*

cavus, a, um, *hollow; arching, vaulted, enveloping.*

Cecropidēs, ae, m., *descendant of Cecrops; pl., Athenians (VI, 21).*

cēdō, ere, cessī, cessum, *go away, withdraw, depart; give way, submit, yield; fall to, as one's own property (III, 297).*

Celaenō, ūs, f., *one of the Harpies.*

celebrō, āre, āvī, ātum [*celeber*], *crowd; celebrate.*

celer, eris, ere, *swift, quick, fleet.*

celerō, āre, āvī, ātum, *hasten, speed, expedite; make haste.*

cella, ae, f., *store-room; honey-comb cell (I, 433),*

cēlō, āre, āvī, ātum, *conceal, hide.*

celsus, a, um, *raised, lofty.*

Centaurus, i, m., *a fabulous monster, half man, half horse. [In V, 122, the name of a ship, f.].*

centum, *indecl., a hundred.*

centumgeminus, a, um, *hundred-fold; with a hundred arms (VI, 287). Cf. the phrase 'tergemini honores'.*

Ceraunia, ōrum, n., *a rocky ridge on the coast of Epirus.*

Cerberus, i, m., *the watch-dog at the entrance of Hades. He was three-headed.*

Cereālis, e [*Cerēs*], *of Ceres: with 'arma' = baking utensils.*

cerebrum, i, n., *brain.*

Cerēs, eris, f., *the goddess of agriculture; meton. grain, corn bread.*

cernō, ere, crēvī, crētum, *sift; discern; descry; perceive.*

certāmen, inis, n., *strife, struggle, effort; contest, combat; game; rivalry, emulation, exertion.*

certātīm, *rivalrously, eagerly.*

certē [*certus*], *surely, certainly; at least, at any rate.*

certō, āre, āvī, ātum, *strive, contend; compete, vie with.*

certus, a, um [*cernō*], *determined, resolved; fixed, decided; unerring, straight, direct; sure, trusty, reliable; true, undoubted (with facere = 'inform').*

cerva, ae, f., *hind, doe.*

cervix, icis, f., *neck.*

cervus, i, m., *stag, deer.*

cessō, āre, āvī, ātum [*cēdō*], *cease from, cease, stop; loiter, linger; be inactive.*

cētē, n. pl., *sea-monsters; whales.*

cēterus, a, um, *other, the rest of, the remainder.*

ceu, as, *like as; as if, as when.*

Chalcidicus, a, um, *of Chalcis, a town in Euboea. Cumae was a colony from Chalcis.*

Chāōn, onis, m., son of Priam, ancestor of the *Chaones* (III, 293).

Chāōnia, ae, f., a district in Epirus.

Chāōnius, a, um, of *Chaonia*, *Chaonian*.

Chaos (nom. and abl. only), n., lit. 'void'; person., as god of the under-world (father of Erebus and Nox).

Charōn, ōntis, m., ferryman in the under-world (VI, 326).

Charybdis, is, f., a whirlpool between Italy and Sicily.

Chimaera, ae, f., (1) a fabulous monster, having the head of a lion, the body of a goat, and the tail of a dragon, and breathing fire; (2) one of the Trojan ships.

chlamys, ydis, f., a Grecian mantle or cloak. It commonly served as an overcoat for travelling, hunting, and military purposes.

chorea, ae, f., dance, in a ring; choral dance.

chorus, ī, m., dance, choral dance; troop, or band, of singers or dancers; band, troop, squad.

cieō, ēre, cīvī, citum, stir, wake; excite, disturb, rouse; name, call, invoke; effect, cause, produce.

cingō, ere, cīnxi, cīnetum, surround, gird, encircle; wreath; invest.

cingulum, ī [**cingō**], n., belt, girdle.

cinis, eris, m., ashes.

circā, prep. and adv., around, about, near by, near.

Circē, ēs or **ae**, f., a sorceress, daughter of the Sun, who lived in an island off the W. Coast of Italy.

circuitus, ūs, m., going round; circuit.

circulus, ī [**circus**], m., circle, ring, hoop, collar.

circum, prep. and adv., around, about; near by, near.

circumdō, are, dedi, datum, place around; encircle, surround; with acc. and dat. put round, set round.

circumferō, ferre, tuli, latum, bear around, pass around; purify, by carrying around water for sprinkling (VI, 229).

circumflectō, ere, flexi, flexum, bend, turn about.

circumfundō, ere, fūdī, fūsūm, pour around; surround, encompass (in pass. with medial force).

circumfūsus, a, um, surrounding, encompassing; crowding around (I, 586).

circumplector, plecti, plexus sum, clasp around; surround.

circumspiciō, ere, spexi, spectum, view around; survey.

circumstō, are, steti, stand around, surround.

circumtextus, a, um, woven around.

circumveniō, ire, vēnī, ventum, come around, encompass, encircle.

circumvolō, are, āvī, ātum, fly around, hover around.

circumvolvō, ere, roll around, revolve around; in pass. sense, to complete (III, 284).

circus, ī, m., circle, race-course.

Cisseus, ei, m., a king of Thrace, father of Queen Hecuba.

Cithaerōn, ōnis, m., a mountain in Boeotia, famous for Bacchic revels.

cithara, ae, f., lute, lyre, harp.

cito, quickly, speedily, soon.

citus, a, um [**cieō**], quick, rapid, swift.

civilis, e [**civis**], of a citizen, civil, civic (VI, 772).

civis, is, m. and f., citizen;

fellow-citizen; fellow-countryman; fellow-countrywoman.
clādēs, is, f., havoc, disaster; slaughter, massacre; scourge (VI, 843).
clam, secretly, unawares (same rt. as in *cel-o*).
clāmō, āre, āvī, ātum, cry aloud; call to, call upon.
clāmor, ōris, m., call, shout, outcry; noise din; applause; protest.
clangor, ōris, m., clang; din, blare; flapping (III, 226).
clārēscō, ere, grow bright, grow clear; grow loud (of sound).
Clarius, a, um, of Claros, a town in Ionia, where Apollo had an oracle and a temple; *Clarian*.
clārus, a, um, clear, bright; loud, distinct; famous, illustrious. [This adj. is applied both to sight and hearing].
classis, is, f., fleet.
claudō, ere, clausī, clausum, shut, close, shut up, enclose, close against.
claudus, a, um, lame, crippled, disabled.
claustra, ōrum, n., bar, bolt; barrier, barricade; straits (III, 411).
clāvus, ī, m., lit. 'nail'; rudder, helm, tiller.
cliēns, ntis, m., dependent, client. [From old vb. *cluo*, I hear].
clipeus, ī, m., and **clipeum, ī, n.,** shield, round and large.
Cloanthus, ī, m., a companion of Aeneas.
Cluentius, iī, m., name of a Roman gens or 'sept.'
Cōcytus, ī, m., 'river of lamentation'; one of the rivers of the under-world.
coeō, īre, ivī (iī), itum, go or come together; curdle, of the blood.

coepī, isse, part. coeptus, defect., begin, commence.
coeptum, ī [coepī], n., beginning, undertaking, design, enterprise.
coerceō, ēre, ercuī, ercītum [com- + arceo], keep in, confine, restrain, surround.
coetus, ūs [coeō], m., coming together; assemblage, company; flock (I, 398).
Coeus, ī, m., a Titan, son of Uranus and Gaea and father of Latona.
cognātus, a, um, related by blood, kindred.
cognōmen, inis, n., surname, family name; name.
cognominis, e, having the same name (VI, 383).
cognōscō, ere, gnōvī, gnītum [com- + (g) nōscō], become acquainted with; ascertain; recognize; notice; know.
cōgō, ere, coēgī, coāctum [com- + agō], drive together, collect; thicken, condense; close up, or bring up the rear; force, drive, compel; of tears, feigned (II, 196).
cohībeō, ēre, hībūī, hībītum, [com- + habeō], hold together; confine, check, restrain.
cohors, tis, f., cohort, train; fleet (III, 563).
collābor, lābī, lāpsus sum, fall together, fall in ruins; fall, or sink, in a swoon, collapse.
Collātinus, a, um, of Collatia, a town near Rome; *Collatine*.
colligō, ere, lēgī, lēctum, gather, assemble, collect; reef, of sails (V, 15).
collis, is, m., hill.
collum, ī, n., neck.
collūstrō, āre, āvī, ātum, illuminate or inspect thoroughly.
colō, ere, coluī, cultum, cul-

tivate, till; inhabit, dwell in; cherish, foster, watch over; honor, worship; esteem, regard.

colōnus, ī, m., husbandman; settler.

color, ōris, m., color, hue, tint; complexion.

coluber, brī, m., serpent.

columba, ae, f., dove, pigeon.

columna, ae, f., column, pillar.

coma, ae, f., hair; foliage, leaves (II, 629).

comāns, ntis, long-haired; crested.

comes, itis [com- + eō], m. and f., companion, comrade, associate; follower, ally; teacher, tutor, guardian; ward (II, 86); in pl., retinue, suite (often).

comitātus, ūs, m., escort, train, retinue.

comitor, āri, ātus sum, accompany, attend, follow.

commendō, āre, āvi, ātum, [com- + mando], commit, intrust, consign, command.

commisceō, ēre, miscuī, mixtum (mistum), mix, mingle, blend; unite.

commissum, ī, n., offence, fault, crime.

committō, ere, mīsī, misum, bring together; join, unite; commence; commit a crime; of battle, engage in.

commoveō, ēre, mōvī, mōtum, move, shake, stir; rouse, disturb; frighten, provoke, enrage.

commūnis, e, common.

como, ere, compsi, comp- tum, arrange, comb, dress.

compāgēs, is [com- + pangō], f., fastening, joint, seam.

compellō, ere, pulī, pulsum, drive together; force, drive.

compellō, āre, āvi, ātum, accost, address; chide, upbraid.

complector, plectī, plexus sum, embrace, clasp, grasp; hold.

compleō, ēre, plēvī, plētum, fill up, complete, fulfil; crowd, throng.

complexus, ūs, m., embrace.

compōnō, ere, posuī, positum, put together, construct, build; regulate, arrange, settle; lay to rest, allay, bury.

comprehendō (also comprēndō), ere, prehendi, prehensum, seize, grasp; comprise (in description), describe, enumerate.

comprimō, ere, pressī, pressum, check, curb, quell, stay.

concavus, a, um, hollow, vaulted, arched.

concēdō, ere, cessī, cessum, go away, retire, withdraw; yield, grant, allow.

concha, ae, f., shell; a shell used as a trumpet (VI, 171).

concidō, ere, cidī, fall down.

conciliō, āre, āvi, ātum [concillium], win, secure; win over.

concilium, ii, n., assembly, gathering; council.

concipiō, ere, cēpī, ceptum, harbour, imagine, conceive; conceive, i. e. 'become pregnant' (V, 38).

concitus, a, um [concieō], roused; in III. 127, roughened by.

conclāmō, āre, āvi, ātum, shout or call out, shout; exclaim (III, 523).

conclūdō, ere, clūsī, clusum, shut up, enclose, confine, mark out (I, 425).

concors, cordis [com- + cor], harmonious, peaceful.

concrētus, a, um [concrēscō], grown together; clotted, matted; ingrained, inveterate (VI, 738).

concurrō, ere, curri (eucurri), cursum, run or rush to-

gether; engage in combat, encounter.

concurſus, ūs, m., *concourse, crowd, assembly.*

concutiō, ere, cuſſi, cuſſum, *shake, smite, shatter; agitate alarm.*

condēſus, a, um, *crowded or huddled together.*

condō, ere, didi, ditum, *found, establish, build; put away, lay up, store; lay in the tomb, bury; hide, conceal; of a weapon, bury, plunge; bring about, lead in (VI, 792).*

cōnferō, ferre, contuli, coltum, *collect; with gradum, walk side by side.*

cōnfertus, a, um, *crowded together, in dense array [fr. confercio].*

cōnficiō, ere, feci, fectum, *complete, accomplish, finish; weaken, exhaust, spend, waste.*

cōnfidō, ere, fiſus ſum, *trust, trust in, hope, have faith in, rely upon [confido tibi, I trust in your strength; credo tibi, I trust in your honesty].*

cōnfigō, ere, fixi, fixum, *pierce through, transfix.*

cōnfiteor, eri, fessus ſum, *confess, acknowledge.*

cōnfligō, ere, flixi, flictum, *dash together; fight, contend.*

cōnfugiō, ere, fūgi, *flee for safety or help; have recourse to.*

cōnfundō, ere, fūdī, fūsum, *pour together, mingle; confuse, perplex; break, violate.*

congemo, ere, gemui, groan *or sigh deeply.*

congerō, ere, gessi, gestum, *pile together, heap up; construct, build.*

congregior, i, gressus ſum [**com- + gradior**], *meet (prop. walk) together, esp. as enemies; encounter (in battle); be matched with (I, 475).*

congressus, ūs, m., *meeting; interview.*

cōniciō, ere, iēcī, iectum, *throw together; throw, cast, hurl; with se, dash or speed to.*

cōnifer, fera, ferum, *cone-bearing.*

cōnitor, i, nixus (nīsus) ſum, *strain every nerve; strive, struggle.*

coniugium, ii, n., *marriage, wedlock, union; meton., husband, wife (II, 579).*

coniungō, ere, iūnxī, iūntum, *join together, unite, ally.*

coniūnx, coniugis [**coniungō**], *m. and f., husband, wife; betrothed (III, 331).*

cōnor, ari, ātus ſum, *try, attempt, endeavour.*

cōnsanguineus, a, um [**com- + sanguis**], *of the same blood; kindred; noun, brother, kinsman, relative.*

cōnsanguinitās, ātis, *blood-relationship.*

cōnscendō, ere, scendi, scēsum, *mount, ascend, climb; of a ship or the sea, embark on.*

cōnsciūs, a, um [**com- + sciō**], *conscious (in common with another); privy to; conscious (to oneself); conscious (of wrong) (II, 99).*

cōnsequor, i, secūtus ſum, *follow up, pursue.*

cōnserō, ere, serui, sertum, *link together, fasten together; entwine; join battle.*

cōnsessus, ūs, m., *assembly; place of assembly.*

cōnsidō, ere, sedī, sessum, *sit down, take a seat; perch, settle; sink, subside, collapse; abide, dwell; of ships, anchor (III, 378).*

cōnsilium, ii, n., *council; counsel, deliberation, advice; plan, measure, purpose, design.*

cōnsistō, ere, stitī, stitum, *post one's self; take a stand,*

set foot on; stand, stand still, halt, settle, remain, rest.
cōnsonō, āre, uī, sound together or aloud, re-echo.
cōnspectus, ūs, m., view, sight; presence (II, 67).
cōnspiciō, ere, spexī, spectum, look at, gaze upon, catch sight of, espy, discover (VI, 508).
cōnsternō, ere, strāvī, stratum, strew over, bestrew.
cōnstituō, ere, stitui, stitutum [com- + statuō], put, station, set; erect, set up, build; decide, resolve.
cōnstō, āre, stitī, stātum, stand firm; be fixed, steadfast.
cōnsul, ulis, m., consul.
cōnsulō, ere, suluī, sultum, (with acc.) consult.
cōnsultum, ī, n., response of an oracle (VI, 151).
cōnsūmō, ere, sūmpsi, sūptum, consume, spend, use up.
cōnsurgō, ere, surrēxi, surrēctum, rise together, arise.
contāctus, ūs, m., contact, touch.
contemnō, ere, tempsi, temptum, despise, defy (III, 227).
contendō, ere, tendī, tentum, stretch, strain; direct; aim, shoot; strive, endeavour, hasten; fight, contend. [contentus, part., taut, tense].
contentus, a, um [contineō], contented, satisfied.
conterreō, ēre, terruī, terrium, frighten greatly, terrify.
contexō, ere, texuī, textum, weave together; construct, frame.
conticēscō, ere, ticui [com- + taceō], become still, be hushed, cease speaking.
contineō, ēre, tinuī, tentum, hold together; restrain, check, stop (II, 593).
contingō, ere, tigi, tāctum, touch, reach, take hold of; partake of; arrive at; impers.,

happen, be the lot of (mostly in a good sense).
continuō, immediately, straightway.
contorqueō, ēre, torsi, tortum, turn or twist violently, whirl round; hurl, throw, discharge.
contrā, adv., facing, opposite, in opposition, on the other hand; in reply; prep. with acc., over against, against.
contrahō, ere, trāxi, trāctum, draw together, assemble, master.
contrārius, a, um, opposite; opposed, contrary, hostile.
contremisco, ere, tremui, quake.
contundō, ere, tudī, tūsum (tūsum), bruise; crush, subdue.
contus, ī, m., pole.
cōnūbium, iī, n., marriage, wedlock.
conus, ī, m., cone; esp. the apex of a helmet.
convallis, is, f., valley (enclosed by hills), dell.
convectō, āre, carry together, convey, collect.
convellō, ere, velli, vulsum, tear away, wrench off; pluck up; shatter, rend, convulse.
conveniō, ire, vēnī, ventum, come together, assemble, meet.
conventus, ūs, m., meeting, assembly, throng.
convertō, ere, vertī, versum, turn round; reverse; wheel; direct, bring to bear (II, 131); change.
convexus, a, um [convehō], convex, concave; as a noun, **convexum, ī, n.,** cavity, hollow, slope; sky, canopy (of heaven); upper air, contrasted with Hades (VI, 241).
convivium, iī [com- + vīvō], n., banquet, feast.
convolvō, ere, volvi, volūtum, roll up or around; coil.

convulsus, part. of **convellō**.
coorior, iri, ortus sum, arise;
spring up.

cōpia, ae [com- + ops], f.,
*abundance, supply, plenty; op-
 portunity, leave; in pl. forces
 (military), numbers.*

cor, cordis, n., heart, soul,
*feeling, emotion; meton., soul,
 i. e. person (V, 729).*

Cora, ae, f., an old town in
 Latium.

cōram, face to face, before one's
 eyes, in person. [as prep.
 with abl. = *before the eyes of,
 in presence of*].

Corinthus, i, f., a famous
 Greek city. By its fall (146
 B. C.) Greece became a Ro-
 man province.

corneus, a, um [cornū], of
 horn.

corneus, a, um [cornus], of
 the cornel-tree; of cornel-wood.

cornipēs, pedis [cornū +
 pēs], horn-footed, horn-hoofed.

cornū, ūs, n., horn, antler;
*tips, or ends, of sail-yards;
 horns of the moon.*

cornum, i, n., cornel-cherry.

Coroebus, i, m., a Phrygian, in
 love with Cassandra (II, 341).

corona, ae, f., crown; garland,
 wreath.

corōnō, āre, āvī, ātum, crown,
 wreath.

corporeus, a, um, bodily, cor-
 poreal, carnal.

corpus, oris, n., body; person;
*lifeless body; ghostly body;
 cosmic body (VI, 727); hull
 of a ship (V, 683).*

corripio, ere, ripuī, reptum,
*seize eagerly, snatch up, catch;
 rouse (with corpus, III, 176);
 hurry over, hasten over.*

corrumpō, ere, rūpī, ruptum,
*destroy, ruin; damage, spoil;
 corrupt, taint.*

cortex, icis, m., bark, of a tree.

cortina, ae, f., caldron; tripod

of Apollo, with caldron-shaped
 seat; *oracle (VI, 347).*

Cōrus, i, m., northwest wind.

coruscō, āre, move rapidly,
shake, brandish, wave.

coruscus, a, um, waving, flash-
 ing, gleaming.

Corybantius, a, um, of the
 Corybantes, i. e. priests of
 Cybele.

Corynaeus, i, m., a companion
 of Aeneas.

Corythus, i, f., an ancient city
 of Etruria, afterwards Cor-
 tona.

Cossus, i, m., A. Cornelius
 Cossus, a hero in the war with
 Veii (428 B. C.). He was one
 of the three Romans who won
 the *spolia opima*.

costa, ae, f., rib; side.

cothurnus, i, m., hunting-boot,
 buskin. Æschylus made it part
 of the costume of Greek
 tragedy.

crassus, a, um, thick, clotted.

crāstinus, a, um, of to-morrow,
 to-morrow's.

crāter, ēris (acc., sing. **ērā**, pl.
ēras), m., also **crātēra, ae**,
 f., mixing-bowl for wine; bowl,
 jar.

creātrix, icis, f., she who begets,
 a mother.

crēber, bra, brum, repeated,
 frequent, incessant; quick;
 showering (of a boxer's blows);
 fresh; abounding in, teeming
 with.

crēbrēscō, ere, crēbrui [crē-
 ber], become frequent; freshen.

crēdō, ere, didi, ditum, com-
 mit, intrust, confide; trust,
 confide in, give credence to;
 think, believe.

cremō, āre, āvī, ātum, burn.

crepitō, āre, rattle, crackle,
 rustle.

**crepō, āre, crepuī, crepi-
 tum**, rattle, crash; break with
 a crash (V, 206).

Crēs, Crētis, m., a Cretan.
Crēsīus, a, um, Cretan.
Crēssa, ae [**Crēs**], f., A Cretan woman.
Crēta, ae, f., the island Crete.
Crētaeus, a, um, Cretan.
crētus, part., sprung from, born of. [**cresco**].
Creūsa, ae, f., wife of Aeneas, and daughter of Priam.
crīmen, inis, n., charge, accusation; crime, offence. [contr. from **cernimen**, (lit. 'a judicial decision')].
crīnis, is, m., hair; locks; of a meteor or comet, trail (V, 528).
Crīnisus, ī, m., a river in Sicily; also the river-god.
crīnītus, a, um, long-haired.
crīspo, āre, —, ātum [**crīspus**, curly], wave, brandish, swing. [see note however to I, 313].
crista, ae, f., crest, plume.
cristātus, a, um, crested, plumed.
croceus, a, um, saffron-colored, yellow; golden.
crūdēlis, e [**crūdus**], unfeeling, hard, cruel, harsh, bitter, unnatural, fierce.
crūdēliter, cruelly.
crūdus, a, um, bloody, raw; of raw hide; hale, vigorous.
cruentus, a, um, bloody, blood-stained; blood-thirsty.
cruor, ōris, m., blood, gore.
cubīle, is, n., couch, bed.
cubitum, ī [**cubō**], n., elbow.
culmen, inis, n., top, summit; roof; height; pinnacle.
culpa, ae, f., fault, blame; weakness (IV, 19).
culpātus, a, um, blamable, guilty.
culter, trī, m., knife
cultrix, icis, f., she that inhabits; protectress.
cultus, ūs, m., lit. 'cultivation'; civilisation, culture; way,

or style, of life; dress; guise (III, 591).
cum, prep. with abl., with.
Cūmae, ārum, f., an ancient town of Campania, not far from Naples.
Cūmaeus, a, um, of Cumae, Cumaean.
cumba, (cymba), ae, f., boat, skiff.
cumulō, āre, āvī, ātum, heap up, heap; load, fill; increase; load down.
cumulus, ī, m., heap, pile, mass.
cūnābula, ōrum, n., cradle; childhood's home.
cunctor, āri, ātus sum, delay, linger, hesitate; be reluctant (IV, 133).
cūnctus, a, um [= **co-iūnctus**], all together, the whole, all, entire.
cuneus, ī, m., wedge; seats of a theatre, i. e. a wedge-shaped section of seats.
cupīdō, inis [**cupiō**], f., desire, longing, passion; greed, lust.
Cupīdō, m., Cupid, or Amor, son of Venus, and god of love.
cupiō, ere, ivī (iī), itum, long for, desire, wish, long.
cupressus, ī, f., cypress.
cūr [= **cui rei**], why, for what reason, wherefore.
cūra, ae, f., care, concern, regard; anxiety; business, charge; pangs of love; loved one (I, 678); person., **Cūrae, Cares**.
Curēs, ium, m. and f., capital of the Sabines.
Cūrētēs, um, m., earliest inhabitants of Crete; Cretans.
cūrō, āre, āvī, ātum, care for, attend to; refresh; to take care (to do anything).
currō, ere, cucurrī, cursum, run, move swiftly; hasten; flow; shoot, speed; glide, skim along, sail.

currus, ūs [currō], m., *chariot, car.*

cursus, ūs, m., *running; race, course, voyage, journey, route; speed; chase.*

curvō, āre, āvī, ātum, bend, curve.

curvus, a, um, curved, winding, curving.

cuspis, idis, f., *point; spear-point; spear, javelin, lance.*

custōdia, ae, f., *watching, ward; meton., a guard, sentinel.*

custōdiō, ire, ivī (ii), itum [custōs], a., *guard, watch.*

custōs, ōdis, m. and f., *guard, watch, protector, defender.*

Cybēlē, ēs (ae), f., a Phrygian goddess, worshipped by the Romans as 'Mother of the Gods'. As goddess of the arts of cultivation, she was regarded as the foundress of towns and cities, and hence is represented with a diadem of towers.

Cybelus, ī, m., a mountain in Phrygia, sacred to Cybēle (or Cybēbe).

Cyclades, um, f., the islands 'encircling' Delos, in the Aegean Sea.

Cyclōpius, a, um, of the Cyclopes.

Cyclōps, ōpis, m., lit. 'round eye'; one of the giants on the coast of Sicily, near Mt. Aetna; they had one 'round eye' in the middle of the forehead.

cyenus, ī, m., *swan.*

Cyllēnē, ēs (ae), f., a mountain in Arcadia, the birthplace of Mercury.

Cyllēnius, a, um, of Cyllene (Mercury).

cymbium, ii, n., *cup, bowl; i.e. 'boat-shaped' (see cumba).*

Cymodocē, ēs, f., a Nereid, i.e. sea-nymph.

Cymothoē, ēs, f., a Nereid, sister of Cymodoce.

Cynthus, ī, m., a mountain in Delos, birthplace of Apollo and Diana.

cyparissus, ī, f., poet. for **cupressus**, cypress.

Cyprus, ī, f., a large island in the Mediterranean.

Cythēra, ōrum, n., an island near the coast of Laconia, sacred to Venus; near it she 'rose from the foam of the sea.'

Cytherēa, ae [Cythēra], f., *Lady of Cythera; i.e. Venus.*

D

Daedalus, ī, m., builder of the Cretan Labyrinth, father of Icarus. The 'cunning artificer', and mythical Greek representative of all handiwork, especially of Attic and Cretan art.

damnō, āre, āvī, ātum [damnum], condemn, sentence, doom.

Danaus, a, um, lit. 'of Danaus,' king of Argos; *Grecian*; as a noun, m., **Danaī**, the Greeks.

daps, dapis, f. (usually in pl.), *sacrificial feast; feast with dainties; viands.*

Dardania, ae, f., *Troy.* (poet.)

Dardanidēs, ae, m. patr., son, or descendant, of Dardanus; **Dardanidae, ārum**, the Trojans.

Dardanis, idis, f., patr., daughter, or descendant, of Dardanus.

Dardanius, a, um, of Dardanus, Trojan.

Dardanus, ī, m., son of Zeus and the Pleiad Electra, the father of the regal house of Troy.

Dardanus, a, um, of *Dardanus*, Trojan.

Darēs, ētis, m., a Trojan boxer.

dator, ōris, m., giver.

dē, prep. with abl., *from, down from, out of; of, made of;* (with numerals) *of; about, in regard to, concerning; in accordance with.*

dea, ae, f., goddess.

dēbellō, āre, āvī, ātum, conquer, subdue, vanquish.

dēbeō, ēre, uī, itum [**dē + habeō**], a., owe; pass., be due, be destined.

dēbilis, e [**dē + habilis**], disabled, crippled; weak, powerless.

dēcēdō, ere, cessī, cessum, withdraw, depart, retire.

decem, ten.

decernō, ere, crēvī, crētum, decide, determine.

dēcērpō, ere, cerpsī, cerptum, pluck off.

decet, ēre, decuit, impers., it is, it is fitting, proper or suitable.

dēcīdō, ere, cidī, fall down, fall.

dēcīpiō, ere, cēpī, ceptum [**dē + capiō**], deceive, beguile, catch (III, 181).

Decius, īi m., name of a Roman gens.

dēclārō, āre, āvī, ātum, declare, announce, proclaim.

dēclīnō, āre, āvī, ātum, turn away; lower; close the eyes.

decor, ōris, [**decet**], m., grace, beauty, comeliness.

decorō, āre, āvī, ātum, adorn, decorate.

decōrus, a, um, becoming, seemly; beautiful, comely.

dēcūrrō, ere, cucurrī (currī), cursum, run or hasten down; skim down, sail over.

decus, oris, n., ornament, decoration; grace, comeliness, beauty; honor, pride.

dēdīgnor, ārī, ātus sum, disdain, scorn, reject.

dēdūcō, ere, dūxī, ductum, lead, draw, or bring (down, away, or off); launch, conduct; [with *coloniam* = to found].

dēfendō, ere, fendī, fēnsūm, ward off; defend, guard, protect.

dēfēnsor, ōris, m., defender, protector.

dēferō, ferre, tulī, lātum, carry, lead, convey; report, bring word.

dēfessus, a, um [**dēfetīscor**], wearied, exhausted, spent.

dēficiō, ere, fēcī, fectum, be wanting, fail; faint; forsake.

defīgō, ere, fīxī, fīxum, fasten, fix, fasten down; cast down (VI, 156).

dēfleō, ēre, flēvī, flētum, weep over, lament.

dēfluō, ere, fluxī, fluxum, flow, fall, or float, down; slide, slip, glide.

dēfungor, ī, fūnctus sum, have done with, finish, complete.

dēgener, eris [**dē + genus**], degenerate; ignoble, base.

dēgō, ere, dēgī [**dē + agō**], spend, pass.

dehinc, hereafter, hereupon, hence, henceforth, next.

dehīscō, ere, gape, yawn, open wide.

dēiciō, ere, iēcī, iectum, hurl, cast or strike down; dislodge; deprive of (III, 317); cast in (V, 490).

deinde, then, next, afterwards, thereupon, thereafter (scanned as a dissyll.).

Dēiōpēa, ae, f., one of Juno's nymphs (I, 72).

Dēiphobē, ēs, f., the Cumaeen Sibyl, daughter of Glaucus, and priestess of Apollo.

Dēiphobus, ī, m., a son of Priam, leader of the Trojans

after Hector's death, and husband of Helen after Paris' death.

dēlābor, ī, lāpsus sum, fall, slip, glide, or swoop, down; descend, sink.

dēligō, ere, lēgī, lēctum, choose, select, pick out.

delitescō, ere, lituī, hide, lie hidden, lurk.

Dēlius, a, um, of Delos, Delian; natal epithet of Apollo.

Dēlos, ī, f., an island in the Aegean Sea, the birthplace of Apollo and Diana; it is the smallest of the Cyclades.

delphīn, inis, or delphīnus, ī, m., dolphin.

dēlūbrum, ī, n., temple, shrine, sanctuary.

dēlūdō, ere, lūsī, lūsum, mock, deceive, delude, play false.

dēmēns, mentis, out of one's senses, distraught, demented; foolish, infatuated.

dēmentia, ae, f., insanity, madness, folly, infatuation.

dēmissus, a, um, lowered; hanging down; down-cast, dejected, drooping; descended (I, 288).

dēmittō, ere, mīsi, missum, send down, let fall; shed (tears); cast down; admit; bring to port, anchor (V, 29).

dēmō, ere, dēmpsī, dētemptum [dē + emō], take away, remove.

Dēmoleos, ī, m., a. Greek, slain by Æneas.

dēmoror, āri, ātus sum, detain, delay; protract (II, 648).

dēmum, at length, at last; not till then.

dēni, ae, a, ten each, ten at a time; for decem, ten (poet.).

dēnique, at length, at last, finally; in short; at all.

dēns, dentis, m., tooth; fluke of an anchor.

dēnsus, a, um, thick, dense, compact; frequent, repeated.

dēnūntiō, āre, āvī, ātum, announce, declare; foretell, threaten, denounce.

dēpāscō, ere, pāvī, pāstum, feed upon, consume. (Also in dep. form.)

dēpellō, ere, pulī, pulsum, drive away, ward off.

dēpendeō, ēre, hang down from, hang down, hang.

dēpōnō, ere, posuī, positum, put aside, set down; set aside; ally.

dēprehendō, ere, hendī, hēns-um, or dēprēndō, etc., catch, overtake, surprise.

dēprōmō, ere, prōmpsī, prōmptum, draw out or forth.

dērigescō, ere, riguī, become stiff; curdle; congeal; become rigid, fixed.

dēripiō, ere, ripuī, reptum, tear off or away; cast off, launch in haste (IV, 593).

dēsaeviō, īre, ii, rave or rage furiously.

dēscendō, ere, scendī, scēns-um [dē + scandō], n., come down, descend; penetrate; lower one's self, stoop to, condescend to.

dēscēnsus, us, m., descent.

dēscribō, ere scripsī, scrip-tum, write down, write; describe, sketch, trace, draw.

dēserō, ere, seruī, sertum, leave, forsake, desert, abandon.

dēsertus, a, um, deserted, forsaken; desolate, lonely waste; as a noun, **dēserta, ōrum**, n., desert places, lonely haunts, solitudes.

dēsīdō, ere, sēdī, sink, or settle, down.

dēsīgnō, āre āvī, ātum, mark out, trace.

dēsīnō, ere, siī, situm, leave off, cease; forbear.

dēsistō, ere, stitī, stitum, leave off, cease, forbear.

dēspectō, āre, look down upon.

dēspiciō, ere, spexī, spectrum, look down upon; despise, disdain.

dēstinō, āre, āvī, ātum (The wd. lit. means, to make to stand fast, fr. **de** and obs. **stano**); fix; appoint, destine, assign, doom.

dēstruō, ere, strūxī, strūctum, pull down, demolish, destroy.

dēsuecō, ere, suēvī, suētum, put out of use; become inaccustomed or unused; **dēsuetus, a, um,** disused, unused.

dēsum, esse, fuī, be wanting, be absent; be missing.

dēsuper, from above, above.

dētineō, ēre, tinuī, tentum, keep, or hold, back; detain.

dētorqueō, ēre, torsi, tortum, turn away or aside; bend; direct towards (IV, 196).

dētrahō, ere, trāxī, trāctum, drag off, take away from.

dētrūdō, ere, trūsī, trūsum, thrust down or off.

dēturbō, āre, āvī, ātum, hurl down or off; dislodge.

deus, i, m., god, deity.

dēveniō, ire, vēnī, ventum, come down; reach, arrive at.

dēvolō, āre, āvī, ātum, fly down.

dēvolvō, ere, volvī, volūtum, roll down.

dēvoveō, ēre, vōvī, vōtum, devote; doom (for sacrifice).

dexter, tera, terum, and tra, trum, right; on the right, to the right; favourable, propitious; as noun, **dextra**, or **dextera, ae** (i.e. **manus**), f., right hand; pledge.

Dīāna, ae, f., goddess of the chase, and (as *Luna*) of the moon. In the course of time she was identified with *Hecate* who resembled her.

(**dicīō**), **ōnis, f.,** sway, rule.

dicō, āre, āvī, ātum, appropriate, dedicate.

dīcō, ere, dīxī, dictum, say, speak, mention, declare, relate, tell; foretell; call, name; order, bid, charge; speak in song, celebrate.

Dictaeus, a, um, of Mt. Dicte, in Crete; Dictaeon, Cretan.

dictum, i [**dicō**], n., word, speech, saying; command.

Dīdō, ūs, or ōnis, f., queen of Carthage, daughter of Belus, and wife of Sychaeus. Her real name was *Elissa* (see *Sychaeus*).

dīdūcō, ere, dūxī, ductum, draw apart; lead in different directions; split, separate; dis-tract.

Didymāōn, onis, m., a famous metallurgist.

dīēs, dīēi, m., and f., day; appointed time, time (in general), period of time; daytime, daylight; [in pl. always masc.].

differō, ferre, distuli, dilātum, carry apart, scatter; defer, postpone.

difficilis, e, hard, difficult; dangerous.

diffidō, ere, fisus sum, distrust, lose confidence in.

diffugiō, ere, fūgī, flee in different directions, scatter, disperse.

diffundō, ere, fūdī, fūsum, pour in different directions; spread abroad; scatter, diffuse.

digerō, ere, gessī, gestum, separate; arrange, set in order; interpret (II, 182).

digitus, i, m., finger; toe.

dignor, āri, ātus sum, deem worthy; deign.

dignus, a, um, worthy, deserving, fit, proper; governs t^he abl. case.

dīgredior, i, gressus sum, go apart; go away, depart.

digressus, ūs, m., going away, departure.

dilābor, ī, lāpsus sum, slip away, vanish.

dilēctus, a, um, loved, beloved, dear; preferred.

diligō, ere, lēxī, lēctum [dis + legō], pick out, prefer; esteem, hold dear.

dimittō, ere, mīsī, missum, send different ways; send away, dismiss.

dimoveō, ēre, mōvī, mōtum, move away, put aside, part, sunder; dismiss, dissipate.

dīnumerō, āre, āvī, ātum, count over, compute.

Diomēdēs, is, m., one of the Greek leaders in the Trojan War, son of Tydeus, king of Aetolia.

Dīōnaeus, a, um, properly 'of Dione', mother of Venus; used matronymically of Venus.

Dīōrēs, is, m., a companion of Aeneas (V, 297).

Dīrae, ārum [dīrus], f., the Furies. ['Weird Ones'].

dīrigō, ere, rēxī, rēctum [dis + regō], direct, steer, guide straight; aim.

dīrimō, ere, ēmī, ēmptum [dis + emō], part, separate, divide; break off, interrupt, put an end to.

dīripiō, ere, ripuī, reptum, tear in pieces; snatch away; plunder.

dīrus, a, um, awful, portentous, eerie; dire, horrible, frightful; mad, wild, fierce, fell.

dīs, dītis (comp. dītior, sup. dītissimus), rich.

Dīs, Dītis, m., Pluto, king of Hades, brother of Jupiter, and husband of Proserpina.

dis- (di-), inseparable particle meaning asunder, apart, in different directions, etc. It has sometimes a negative force.

discēdō, ere, cessī, cessum,

depart, go away, withdraw from, quit, leave.

discernō, ere, crēvī, crētum, separate, mark off, distinguish, discern; interweave (IV, 264).

discessus, ūs, m., departure.

discō, ere, didicī, learn, become acquainted with; with inf., learn how.

discolor, ōris, of different colour.

discordia, ae, f., dissension, discord; person., goddess of discord.

discors, cordis [dis + cor], discordant; unlike, different.

discrimen, inis [discernō], n., that which separates; interval, distance; distinction, discrimination; turning-point, crisis, danger; musical note (VI, 646).

discumbō, ere, cubuī, cubitum, recline at table (see I, 700).

discurrō, ere, curri (cucurri), cursum, run different ways; ride apart.

disiciō, ere, iēcī, iectum, throw asunder; scatter, disperse; over-throw.

disiungō, ere, iūnxī, iūnc-tum, separate, remove.

dispellō, ere, pulī, pulsum, drive apart, dispel, disperse.

dispendium, ii, n., expense, cost; loss.

dispergō, ere, spersi, sper-sum, scatter, disperse.

dispiciō, ere, spexī, spectrum, discern, perceive distinctly, descry.

dispōnō, ere, posuī, positum, arrange, dispose, distribute.

dissiliō, ire, siluī, leap apart or asunder.

dissimulō, āre, āvī, ātum, disguise, dissemble; repress one's feelings or emotions.

distendō, ere, tendī, tentum, stretch out, distend, fill

distō, stāre, *stand apart, be distant.*

**distringō, ere, strinxī, stric-
tum**, *stretch out.*

ditissimus, a, um, see **dīs**
(*contr. for dives*).

diū, *long, for a long time.*

diva, ae, f., *goddess.*

divellō, ere, vellī, vulsum,
*pluck or pull apart or asunder;
tear in pieces; tear away, sun-
der, drive apart.*

diverberō, āre, —, ātum,
strike asunder; cleave, divide.

diversus, a, um, *turned differ-
ent ways; separated; diverse,
various, remote (I, 376); apart,
distant; different, opposite, con-
trary; separate, apart; remote,
distant.*

dives, itis, *rich, wealthy; abound-
ing in; precious (VI, 195).*

dividō, ere, visi, visum, part,
*separate, divide; distribute,
share, apportion; keep apart;
turn every way (IV, 285).*

divinus, a, um, *divine, heaven-
ly; divinely inspired, pro-
phetic.*

divitiae, ārum, f., *riches,
wealth.*

divus, a, um, *godlike, divine;
as a noun, divus, i, m., god.*

dō, dare, dedi, datum, *give,
bestow, grant; give up; give
forth, utter; put, place; cause,
make; w. vela, to set sail.*

doceō, ēre, docui, doctum,
*teach, inform; show, tell, ex-
plain.*

doctus, a, um [doceō], *learn-
ed, versed, experienced.*

Dōdōnaeus, a, um, *of Dodona,
a town in Epirus, where was
an oracle of Jupiter. The
oldest sanctuary of the god
was an oak tree.*

doleō, ēre, dolui, dolitum,
feel pain, grieve.

Dolopes, um, m., *a warlike
people of Thessaly.*

dolor, ōris, m., *pain, anguish,
suffering; grief, sorrow; pang,
resentment, anger; affront
[dolor is grief at heart;
luctus, grief manifested].*

dolus, i, m., *deceit, trick, snare;
device, artifice, stratagem, maze
(V, 590).*

domina, ae, f., *mistress, queen.*
dominor, āri, ātus sum, *be
master or lord, rule, reign.*

dominus, i, m., *master, ruler,
lord; tyrant (VI, 621).*

domitor, ōris, m., *tamer, sub-
duer; ruler.*

domō, āre, domuī, domitum,
*tame, subdue, overcome, con-
quer.*

domus, ūs, (ī), f., *house, home,
abode; mansion, palace; house-
hold, family, House, race.*

dōnec, *as long as, while; until,
till.*

dōnō, āre, āvī, ātum, *present,
give, bestow; reward.*

dōnum, i, n., *gift, present,
prize; votive offering.*

Donūsa, ae, f., *a small island
in the Aegean Sea.*

Dōricus, a, um, *Doric; Grecian.*

dorsum, i, n., *back; ridge, reef.*

Doryclus, i, m., *a companion of
Aeneas.*

dōtālis, e, *of a dowry, as a
dowry.*

dracō, ōnis, m., *dragon, ser-
pent.*

Drapanum, i, n., *a town on the
western coast of Sicily.*

Drūsus, i, m., *a prominent
Roman family name belong-
ing to the Gens Livia.*

Dryopes, um, m., *a tribe of
Epirus.*

dubitō, āre, āvī, ātum, *waver
be uncertain, be in doubt, ques-
tion; hesitate.*

dubius, a, um, *wavering, doubt-
ing, doubtful, irresolute; dan-
gerous, critical, difficult.*

ducō, ere, dūxī, ductum,

lead, conduct, draw, bring, guide, direct; prolong, spend; form, fashion, produce; compute, consider, reckon; derive; usher in; draw (with gemitus and sortes).

ductor, ōris [dūcō], m., leader.

dūdum [diū + dum], a short time ago, lately, but now.

dulcis, e, sweet; delightful, pleasant, dear; fresh (I, 433).

Dulichium, ii, n., an island near Ithaca.

dum, while, as long as; until, till; provided that, if only.

dūmus, i, m., bramble, thicket, brier.

duo, ae, o, two.

duplex, icis, twofold, double; both (I, 93).

dūrō, āre, āvi, ātum, harden; bear, endure, be patient, be firm, hold out.

dūrus, a, um, hard, tough; hardy, sturdy, patient; rough, rude; difficult, dangerous; severe, arduous; harsh, hard, unfeeling.

dux, ducis, m. and f., leader, guide; chief, duke.

Dymās, antis, m., a Trojan.

E

ē, prep., see **ex**.

ebur, oris, n., ivory.

eburneus, or eburnus, a, um, of ivory, ivory.

ecce, interj., lo! behold! see!

ecquī, quae, (qua), quod, interrog. adj., pron., is there any? any?

ecquis (used in excited or incredulous questions), is there any one? any one? anybody? **ecquid**, adv. interr., in any respect? at all?

edāx, ācis, devouring, voracious; consuming, destructive.

ēdicō, ere, dixī, dictum, de-

clare, proclaim; order, command, decree.

ēdisserō, ere, serui, sertum, set forth, relate in full, explain, tell.

edō, ere, ēdī, ēsum, eat, consume, devour.

ēdō, ere, ēdidi, ēditum, give out; put forth; publish, announce, declare; tell, utter.

ēdoceō, ēre, docui, doctum, teach thoroughly, inform in detail, apprise.

ēdūcō, ere, dūxī, ductum, lead out or forth; bring forth, give birth to; rear, erect, build; forge, fashion.

efferō, ferre, extuli, ēlātum, carry out, forth, away; lift, raise up, elevate; w. **pedem**, retire (II, 657).

efferus, a, um, wild, fierce, frantic.

effētus, a, um, exhausted, worn out.

efficiō, ere, fēcī, fectum, work out; make, form, cause, effect.

effigiēs, ēi, f., likeness, image, statue.

effingō, ere, finxī, fictum, form, fashion, mold; represent, portray.

effodiō, ere, fōdī, fossum, dig out, dig up; dredge; gouge out.

effor, āri, ātus sum, speak out; utter, tell, say.

effringō, ere, frēgi, frāctum, break off; dash out (V, 480).

effugio, ere, fūgi, flee away, escape; avoid, shun.

effugium, ii, n., flight, escape.

effulgeō, ēre, fulsī, shine out, gleam, flash, glow.

effundō, ere, fūdī, fūsum, pour out or forth; shed; utter; squander; loosen; yield up.

effusus, a, um, poured forth, spread out; suffused, streaming; dishevelled; rushing wildly.

egens, *needy, in want of.*

egēnus, **a**, **um**, *in want, needy, destitute; critical* (VI, 91).

egeō, **ēre**, **egui**, *be in want of, lack; crave.*

egestās, **ātis**, *f., want, poverty.*

ego, **i**.

ēgredior, **i**, **gressus sum**, *go out, come forth; disembark.*

ēgregius, **a**, **um** [**ex** + **grex**], *extraordinary, distinguished, remarkable, famous, rare.*

ei, *interj. oh! ah! alas! ei mihi, ah me!*

ēiciō, **ere**, **iēcī**, **iectum**, *cast out or up; wreck, strand.*

ēiectō, **āre**, **āvī**, **ātum**, *cast out, throw up.*

ēlābor, **i**, **lāpsus sum**, *slip, away, escape; dodge.*

ēlātus, **a**, **um**, *part. of efferō.*

elephantus, **i**, *m., elephant; ivory.*

ēlidō, **ere**, **līsī**, **līsum** [**ex** + **laedō**], *dash out.*

Ēlis, **idis**, *f., a district of the Peloponnesus; also its capital city.*

Elissa, **ae**, *f., Dido. Virgil uses the oblique cases of Elissa for metrical purposes.*

ēloquor, **i**, **locūtus sum**, *speak out, speak.*

ēluō, **ere**, **luī**, **lūtum**, *wash away, cleanse.*

Elysium, **ii**, *n., the abode of the blest in the lower world. [In Homer it was a beautiful meadow at the western end of the earth, on the banks of the Ocean-stream].*

ēmētior, **irī**, **mēnsus sum**, *measure out; traverse.*

emicō, **āre**, **micuī**, **micātum**, *spring out, or forth, leap up; dart forward.*

ēmittō, **ere**, **mīsī**, **missum**, *send forth; let loose.*

ēmoveō, **ēre**, **mōvī**, **mōtum**, *move away, remove; displace; agitate, upheave.*

ēn, *interj., lo! behold! see!*

Enceladus, **i**, *m., a giant, buried beneath Mt. Aetna. [The Giants and Titans are often confused by later poets].*

enim, *for; in fact; for instance. [It has thus 3 uses (1) argumentative (2) emphatic (3) explanatory.]*

ēniteō, **ere**, **nitui**, *beam forth, glisten.*

ēnitor, **i**, **nīxus** (**nīsus**) **sum**, *struggle, of off-spring, bring forth.*

ēnō, **āre**, **āvī**, *swim away; fly or float away.*

ēnsis, **is**, *m., sword; knife.*

Entellus, **i**, *m., a famous Sicilian boxer, conqueror of Dares (V, 387).*

ēnumerō, **āre**, **āvī**, **ātum**, *count up or out; recount.*

eō, **īre**, **ivī**, (**ii**), **itum**, *go, go forth or again; resort to.*

Ēōus, **a**, **um**, *of the dawn or morning; eastern; as a noun,*

Ēōus, **i**, *m., the morning star, the dawn, the morning.*

Epēos, **i**, *m., a Greek, builder of the 'wooden horse.'*

Ēpīrus, **i**, *f., a district of N. W. Greece.*

epulae, **ārum**, *f., viands, food; feast, banquet. [The sing. is epulum, i].*

epulor, **ārī**, **ātus sum**, *feast, banquet; feast on.*

Epytidēs, *m., patr., son of Epytus.*

Epytus, **i**, *m., a Trojan.*

eques, **itis**, *m., horseman, rider; cavalier. [pl. cavalry].*

equester, **tris**, **tre**, *of a horseman, equestrian.*

equidem, *truly, indeed, by all means.*

equus, **i**, *m., horse, steed*

Erebus, **i**, *m., (1) the god of darkness, son of Chaos and brother of Nox. (2) the lower world (IV, 26).*

ergō, (1) *therefore*; (2) *w. gen.* (like **causā**), *on account of, on the score of*.

Ēridanus, **i**, *m.*, a mythical river usually identified by the Greeks with the Padus or *Po*.

ērigō, **ere**, **rēxī**, **rēctum**, *raise up, set up, erect*.

Erīnys, **yos**, *f.*, a *Fury*; *scourge, curse*.

Eriphylē, **ēs**, *f.*, wife of Amphiarāus; bribed by a necklace, she betrayed her husband, and was slain by her son Alcmaeon.

ēripiō, **ere**, **ripiū**, **reptum**, *snatch away, take away*; *w. ensem*, 'whip out'; *w. fugam*, *hasten, rescue*.

errō, **āre**, **āvī**, **ātum**, *wander, stray; hover; err*.

error, **ōris**, *m.*, *wandering; maze; error; trick, delusion*.

ērubescō, **ere**, **ērubi**, *grow red, blush for; respect*.

ēructō, **āre**, *belch forth, vomit; throw up*.

ērumpō, **ere**, **rūpī**, **ruptum**, *burst forth; break through*.

ēruō, **ere**, **ruī**, **rutum**, *root up, tear up; root out, destroy utterly*.

erus, **i**, *m.*, *master of a house; lord, master*.

Erycinus, **a**, **um**, *of Eryx*.

Erymanthus, **i**, *m.*, a mountain-chain in Arcadia, the scene of the third labour of Hercules.

Eryx, **ycis**, *m.*, (1) son of Venus and Butes, slain in a fight with Hercules about a bull. (2) a mountain in N. W. Sicily, in the neighbourhood of which were the Elymi, of whom Eryx was king.

et, *and, also, too, moreover, even; et . . . et*, *both . . . and*.

etiam [**et** + **iam**], *and also, and even, too, nay even, yes indeed, likewise, yet, still*.

etsi, *even if, although*.

Euadnē, **ēs**, *f.*, wife of Capaneus, one of the Seven agt. Thebes, who cast herself upon her husband's funeral pile.

euāns, **antis**, *lit.* 'crying *Euan!*' [or *Evoe!* the orgy-cry in the rites of Bacchus]; see VI, 517.

Euboīcus, **a**, **um**, *of Euboea*, an island east of Greece; *Euboean*. The modern name of this island is *Negropont*.

Eumēlus, **i**, *m.*, a Trojan who reported to Aeneas the burning of the ships (V, 665).

Eumenides, **um**, *f.*, *the Furies*. [lit. the 'kindly ones'—a term of propitiation. The *Euxine* was similarly applied to that 'inhospitable' sea].

Euphrātēs, **is**, *m.*, the river *Euphrates*.

Eurōpa, **ae**, *f.*, *Europe*.

Eurōtās, **ae**, *m.*, a river of Laconia on which Sparta stood.

Eurōus, **a**, **um**, *eastern*.

Eurus, **i**, *m.*, *the southeast wind; wind, in general*.

Euryalus, **i**, *m.*, a companion of Aeneas; along with *Nisus*, one of the 'pairs' of classical antiquity.

Eurypylus, **i**, *m.*, a Grecian leader at the siege of Troy.

Eurytiōn, **ōnis**, *m.*, a Lycian follower of Aeneas, brother of Pandarus.

ēvādō, **ere**, **vāsī**, **vāsum**, *go out or forth; pass over or by; ascend, mount; escape*.

ēvānescō, **ere**, **vānuī**, *vanish, disappear*.

ēvehō, **ere**, **vexī**, **vectum**, *carry out or up; raise, exalt*.

ēveniō, **īre**, **vēnī**, **ventum**, *come out; come to pass, happen*.

ēventus, **ūs**, *m.*, *event, occurrence, result, fortune*.

ēvertō, **ere**, **vertī**, **versum**, *overturn, overthrow, destroy*.

ēvinciō, ire, vinxī, vinctum,
bind around.

ēvincō, ere, vici, victum, over-
come completely, vanquish.

ēvocō, āre, āvī, ātum, call
forth, summon, evoke.

ēvolvo, ere, volvī, volūtum,
roll out or forth; with *se*,
roll down, discharge.

ex, or ē, prep. with *abl.*, out of,
from; after, since; in accord-
ance with; of (*w. numerals*);
ex ordine, in due order.

exactus, a, um [exigo], com-
pleted; ascertained.

exaestuō, āre, āvī, ātum, boil
up, seethe; surge up.

exanimis, e, and exanimus, a,
um, lifeless, dead; breathless,
paralysed (with fear).

exanimō, āre, āvī, ātum,
exhaust; terrify [*part. pass.*,
'winded,' exhausted, panic-
stricken].

exārdescō, ere, ārsī, ārsum,
blaze up, be kindled, burn.

exaudiō, ire, iṽī (ii), itum,
hear clearly; hearken to,
heed.

excēdō, ere, cessī, cessum,
depart, retire, withdraw, quit,
disappear.

**excidium (exsc-), ii [exscin-
dō], n.,** overthrow, ruin, des-
truction, downfall.

**excidō, ere, cidī, fall out, fall
down; slip from; escape; dis-
appear.**

**excidō, ere, cidī, cīsum [ex
+ caedō],** cut or hew out,
cut down; destroy, raze.

excio, ire, civī, cītum, call
out or forth; rouse, excite;
raise, cause [*fr. ex + cio*].

excipiō, ere, cēpī, ceptum,
take up, take in turn; take
in, welcome; capture, seize,
surprise; rejoin; befall, over-
take; catch, detect, divine.

excitō, āre, āvī, ātum, arouse,
excite, stir up, kindle.

exclāmō, āre, āvī, ātum,
cry out, cry aloud, exclaim.

excolō, ere, coluī, cultum,
cultivate, ameliorate, better,
refine.

excubiae, ārum [excubō], f.,
watch, guard, sentry.

excūdō, ere, cūdī, cūsum,
strike out, hammer out; mold,
shape, forge.

excutiō, ere, cussī, cussum,
shake out or off, throw off;
dislodge; arouse.

exedō, ere, ēdī, ēsum, eat out,
destroy utterly.

exeō, ire, iṽī (ii), itum, go
out or forth; escape; ward
off (*V, 438*).

**exerceō, ēre, ercui, ercītum
[ex + arceō],** keep busy,
exercise, employ; practice, train;
ply, pursue, administer; cele-
brate; vex, harass, persecute.

exercitus, ūs [exerceō], m.,
army; band, host.

exhālō, āre, āvī, ātum, breathe
out.

**exhauriō, ire, hausī, haus-
tum,** draw out, drain; ex-
haust; undergo (*IV, 14*).

**exigō, ere, ēgī, āctum [ex
+ agō],** drive out, drive;
spend, pass; ponder, think out,
weigh; complete, fulfil.

exiguus, a, um [exigo], scanty,
small, petty; thin, slender.

**eximō, ere, ēmī, ēmptum
[ex + emō],** take out or
away, remove; appease (*I,*
216).

exin, see **exinde.**

exinde, after that, then, next.

exitialis, e, destructive, fatal,
deadly.

exitium, ii [exeō], n., destruc-
tion, ruin.

exitus, ūs, m., egress, outlet;
end of life, death; issue, out-
come, event.

exoptō, āre, āvī, ātum, de-
sire earnestly, long for.

exordium, īi [exōrdior], n., *beginning; introduction.*
exorior, īri, ortus sum, *spring up, rise, arise.*
exōrō, āre, āvi, ātum, *implore, earnestly beseech.*
exōsus, a, um [ex + ōdī], *detesting.*
expediō, īre, īvi, itum [ex + pēs], *set free, extricate; bring forth or out, prepare; explain, disclose, unfold; in pass., pass safely.*
expellō, ere, puli, pulsum, *drive out, expel.*
expendō, ere, pendī, pēsum, *weigh out; pay the penalty of, expiate.*
exerior, īri, pertus sum, *make trial of, test; experience.*
expers, pertis [ex + pars], *not sharing; free from, without.*
expertus, a, um, *having tried, having experienced.*
expleō, ēre, ēvi, ētum, *fill up or out; complete, fill full; fill, satisfy, gorge, satiate.*
explicō, āre, āvi (uī), ātum (itum), *unfold; explain, set forth, describe.*
explorō, āre, āvi, ātum, *search out, examine, investigate, explore.*
expōnō, ere, posuī, positum, *set forth, place out; set on shore.*
exposcō, ere, poposci, beg *earnestly, entreat.*
expromō, ere, prōmpsi, prōptum, *bring forth, show forth; utter.*
exquirō, ere, quisivī, quisitum, *search out, seek, earnestly for; ask, implore.*
exsanguis, e, *bloodless; wan, pale.*
exsaturābilis, e, *satiabile.*
exscindō, ere, scidī, scissum, *razē to the ground; extirpate.*
exsecror, āri, ātus sum [ex + sacrō], *curse, execrate.*

exsequor, ī, secūtus sum, *follow out or up, execute.*
exsertō, āre [exserō], *keep thrusting out; exsertus, a um part., thrust out, protruding; exposed.*
exsilium īi, n., *exile; place of exile.*
exsolvo, ere, solvi, solūtum, *unloose, deliver, set free.*
exsomnia, e, *sleepless, wakeful.*
exsors, sortis, *without lot; deprived of; extraordinary. (See note, V, 534.)*
expectō, āre, āvi, ātum, *await, wait for, expect; tarry, linger, dally.*
exspergō, ere, spersi, spersum, *sprinkle, bespatter.*
expirō, āre, āvi, ātum, *breathe out.*
extinguō, ere, stinxī, stinctum, *quench, extinguish, blot out; kill, destroy.*
extō, āre, *stand out or forth; rise, or tower, above.*
extruō, ere, struxī, strūctum, *build up, raise, erect.*
exsul, ulis, m. and f., *wanderer, exile.*
exsultō, āre āvi, ātum, *leap up; throb, palpitate; exult, rejoice, boast.*
exsuperō, āre, āvi, ātum, *tower above, mount up; pass over, by, or beyond.*
exsurgō, ere, surrēxi, *rise up, stand up.*
exta, ōrum, n., *vitals (from these the auspices were determined).*
extemplō [ex + templum (place of augural observation)]; *immediately, forthwith, straightway, on the spot.*
extendo, ere, tendī, tentum (tēsum), *stretch out or forth, extend; enlarge.*
exter, or exterus, a, um [ex], *outside, foreign.*
externus, a, um [exter], *out-*

ward, external; foreign; as a noun, **externus**, **i**, m., foreigner, stranger.
exterreō, **ēre**, **terruī**, **territum**, frighten greatly, affright, appal.
extorris, **e** [**ex** + **terra**], exiled, banished, landless.
extrā, prep. with acc., outside of, without; beyond.
extrēmus, **a**, **um** (sup. of **exter**), outermost; extreme, farthest, remotest; last, final; as a noun, **extrēma**, **ōrum**, n., remotest regions; last things, death; extremities, the worst.
exuō, **ere**, **uī**, **ūtum**, put off, lay aside; strip, bare.
exūrō, **ere**, **ussī**, **ūstum**, burn out or up; consume, purge by fire (VI, 742).
exuviae, **ārum** [**exuō**], f., 'that which is taken off'; doffed garments; arms; spoils; slough; relics.

F

fabricātor, **ōris**, m., artificer, framer, contriver.
Fabicius, **ii**, m., name of a Roman family; esp. **C. Fabricius**, leader of the Romans in the war with Pyrrhus; famous for his pure austerity and integrity.
fabricō, **āre**, **āvī**, **ātum**, and **fabricor**, **ārī**, **ātus**, **sum**, frame, construct, build.
facessō, **ere**, **cessī**, **cessitum** [**faciō**], do with vigor, perform heartily; execute.
faciēs, **ōi** [**faciō**], f., form, figure, shape; face, countenance; appearance, image.
facilis, **e**, [**faciō**], easy; favorable, propitious (I, 445).
faciō, **ere**, **fēcī**, **factum**, make, execute, do, perform; cause; suppose; w. **pedem** (see note, V, 830).

factum, **i** [**faciō**], n., deed, act, achievement; plan (IV, 109).
fallāx, **ācis**, deceitful, treacherous.
fallō, **ere**, **fefelli**, **falsum**, deceive, cheat, elude; fail; counterfeit; escape one's notice; violate; pass., be deceived, be mistaken.
falsus, **a**, **um**, deceptive, false, pretended, feigned, fancied; counterfeit.
falx, **falcis**, f., sickle.
fāma, **ae**, f., report, rumor, talk; reputation, good name; renown, fame; person., **Fama**, **Rumor**.
famēs, **is**, f., hunger, famine; greed; person., **Famēs**, **Famine**.
famula, **ae**, f., maid-servant, female slave.
famulus, **i**, m., man-servant, slave; attendant.
far, **farris**, n., 'spelt,' a sort of grain; grain; meal; it was much used in sacrifices.
fās, indecl., n., divine law or will; fate, destiny; sacred right or obligation; **fas est**, it is lawful, proper, permitted.
fascis, **is**, m., bundle; esp. in pl., the fasces, or bundle of rods with an axe, an emblem of authority, borne by the lictors before the highest Roman magistrates.
fastigium, **ii**, n., top of a gable; pinnacle, battlement; top; salient point.
fastus, **ūs**, m., disdain, haughtiness, pride.
fātālis, **e** [**fātum**], fated; fatal; fatal, deadly, destructive.
fateor **ērī**, **fassus sum**, confess, acknowledge, admit; tell, declare.
fatigō, **āre**, **āvī**, **ātum**, weary, tire, worry, harass; rouse; ply.
fatiscō, **ere**, gape open, yawn.
fātum, **i** [**for**], n., utterance,

of prophecy; oracle; destiny, fate; misfortune, doom.
faucēs, ium, f., throat, jaws; entrance, mouth.
faveō, ēre, fāvi, fautum, be favorable or well disposed; be-friend; applaud; keep solemn silence (V, 71).
favilla, ae, f., cinders, embers, ashes.
favor, ōris, m., favor, good-will.
fax, facis, f., torch, fire-brand; of a meteor, fiery train of light (II, 694).
fēcundus, a, um, fruitful, fertile; teeming.
fēlix, icis, fruitful; propitious; happy, fortunate, blessed.
fēmina, ae, f., female, woman.
fēmineus, a, um, of a woman, of women, women's, female.
fenestra, ae, f., window, loop-hole; gap, orifice.
fera, ae, f., wild animal.
fērālis, e, funereal; death-boding, ill-boding.
ferē, nearly, almost, just; generally.
feretrum, i [ferō], n., bier.
ferinus, a, um [fera], of wild animals; as a noun, **ferīna** (i. e. **carō**), **ae, f.,** game, venison.
feriō, ire, strike, smite; cut; slay.
ferō, ferre, tuli, lātum, bear, carry; carry off, plunder, destroy; endure; bring, give, offer; say, relate; raise, extol; produce; **fero pedem,** go; with reflex. or in pass. move, speed, rush; in act., absol. (of a wind) blow; (with **fatum** etc. as subject) require, permit, allow.
ferōx, ōcis [ferus], bold, war-like, fiery, mettlesome, high-spirited; fierce, savage.
ferrātus, a, um, armed with iron, iron-shod.
ferreus, a, um, made of iron, iron.

ferrūgineus, a, um, 'of the color of iron-rust'; dingy, dusky, rusty.
ferrum, i, n., iron or steel; head (of a spear); often used of any weapon; in abl. **ferro,** with the sword.
ferus, a, um, wild; cruel; as a noun, **ferus, i, m.,** wild beast, wild animal (also fem.).
fervco, ēre, bui, or fervō, ēre, boil, glow, burn; be alive, be in a ferment (IV, 407).
fessus, a, um, tired, weary, worn out, afflicted.
festinō, āre, āvi, ātum, hasten, make haste; hasten to do.
fēstus, a, um, festive, festal.
fētus, a, um, pregnant; teeming with, full of.
fētus, ūs, m., a bringing forth; young, offspring, swarm, litter; shoot, branch, growth.
fibra, ae, f., fibre; entrails liver (VI, 600).
fībula, ae [figō], f., fastening; clasp, buckle, brooch.
fictus, a, um, false, feigned; **fictum, i, n.,** falsehood.
Fidēna, ae, f., a town of Latium on a steep hill overlooking the Tiber, 5 miles from Rome.
fidēns, ntis [fidō], trusting, confident, bold.
fidēs, ei, f., (1) trust, belief; hence (2) that which causes trust, e. g. honesty, honour, good faith, promise; (3) that which causes belief, e. g. evidence, proof; person., **Fidēs, Faith, Honor.**
fidēs, is, f., 'string' of a musical instrument; pl., stringed instrument, lyre.
fidō, ere, fīsus sum (with dat. or abl.), confide in, trust, rely upon; dare.
fidūcia, ae, f., confidence, reliance.

fīdus, a, um, *trusty, trustworthy, faithful; safe.*

fīgō, ere, fixī, fixum, *fix, affix; of footsteps, plant; transfix; imprint.*

fīgūra, ae [fīgō], *f., form, figure, shape.*

fīlius, ii, m., *son.*

fīlum, i, n., *thread.*

fīmus, i, m., *dirt, mire.*

fīndō, ere, fīdi, fīssum, *cleave, split, divide, separate.*

fīngō, ere, finxī, fictum, *form, fashion, mold; trim, adorn; make up, invent.*

fīnis, is, m. f. (usually *m.* in prose), *boundary, limit; starting-point, goal; end, close, end of life; pl., territory, borders (always m.), country.*

fīnitimus, a, um, *bordering upon; as a noun, finitimī, ōrum, m., neighbours, neighbouring tribes.*

fīō, fierī, factus sum (used for some parts of pass. of **faciō**), *be made, become; happen, result.*

fīrmō, āre, āvī, ātum, *strengthen, support; encourage; confirm.*

fīrmus, a, um, *strong, firm, solid; resolute.*

fīssilis, e, *easily split; fissile.*

flagellum, i, n., *whip, scourge, lash.*

flāgitō, āre, āvī, ātum, *demand urgently, request hotly, importune [rt. is **Flag**, blaze, burn].*

flāgrō, āre, āvī, ātum, *burn, blaze, glow; rage.*

flāmen, inis, n., *blast, gale; wind, breeze.*

flamma, ae, f., *blazing fire; torch, fire-brand; flame (lit. and met.).*

flammō, āre, āvī, ātum, *fire, inflame.*

flātus, ūs [flō], *m., blowing, blast, gust.*

flāveō, ēre, *be yellow; of hair, be golden.*

flāvus, a, um, *golden, yellow.*

flectō, ere, flexī, flexum, *bend, turn, guide; prevail on, move.*

fleō, flēre, flēvī, flētum, *weep, lament; weep for.*

flētus, ūs, m., *weeping, lamentation; tears.*

flexilis, e, *pliant, flexible.*

flōreō, ēre, flōruī, bloom, blossom; flourish.

flōs, flōris, m., *blossom, flower.*

fluctuō, āre, āvī, ātum, *wave, fluctuate, be tossing, surge.*

fluctus, ūs, m., *wave, billow, flood, tide; sea.*

fluentum, i, n., *stream, running water.*

fluidus, a, um, *flowing, fluid.*

fluito, āre, āvī, ātum, *float, drift.*

flūmen, inis, n., *flood, stream, current; torrent.*

fluō, ere, fluxī, fluxum, *flow, stream; drip; droop, flag; ebb, vanish.*

fluviālis, e, *of a river, river.*

fluvius, ii, m., *river [geographical term—never metaph.].*

focus, i, m., *fireplace, hearth; brazier; altar.*

fodiō, ere, fōdī, fossum, *dig; pierce, prick, goad.*

foedē, foully, shamefully.

foedō, āre, āvī, ātum, *make loathsome, defile; mutilate, mar, wound.*

foedus, a, um, *foul, filthy, loathsome; hideous, ghastly, base.*

foedus, eris, n., *league, treaty; agreement, truce, alliance; law (I, 62).*

folium, ii, n., *leaf.*

fōmes, itis [foveō], *m., kindling-wood, tinder.*

fōns, fontis, m., *spring, fountain; water.*

for, fārī, fātus sum, *speak, say, utter; foretell.*

fore, for futūrus esse.

forem, for **essem**.

foris, **is**, f., door, gate, entrance.

fōrma, **ae**, f., form, shape; beauty; sort, kind.

formīca, **ae**, f., ant.

formīdō, **āre**, **āvī**, **ātum**, fear, dread.

formīdō, **inis**, f., fear, terror; dread, awe.

fornix, **icis**, m., arch, vault.

fors, f., chance, hap; as adv., **fors** (=fors sit); also **forte**, abl. as adv., by chance, perhaps (same rt. as **fero**).

forsan, **forsitan** [for **fors sit an**], perhaps, perchance.

fortis, e., strong, brave, manly, valiant.

fortūna, **ae** [**fors**], f., fortune, fate; good or bad fortune; person., Fortune, i.e. goddess of fate.

fortūnātus, a, um, fortunate, blessed, prosperous.

forum, i, n., assembly-place, court of justice (same rt. as **foris**).

forus, i, m., gangway, hatch, a ship.

foveō, **ēre**, **fōvī**, **fōtum**, warm, cherish, foster; fondle, caress; dally with (IV, 193).

fragor, **ōris**, m., crash, din.

frāgrāns, **ntis**, sweet-scented, fragrant.

frangō, **ere**, **frēgī**, **frāctum**, break, shatter, crush, grind (lit. and metaph.).

frāter, **tris**, m., brother.

frāternus, a, um, a brother's, fraternal; friendly.

fraudō, **āre**, **āvī**, **ātum**, cheat, defraud.

fraus, **fraudis**, f., deceit, fraud, trickery.

fraxīneus, a, um, of ash-wood, ashen.

fremitus, **ūs**, m., noise (often of cries of animals, or confused sounds of human voice. (Contrast *clamour* on the one

hand, and *strepitus* on the other.)

fremō, **ere**, **uī**, roar, resound; murmur; bewail; shout assent (or the reverse); applaud; **bello frementem**, 'land of the battle-cry' (IV, 229).

frēnō, **āre**, **āvī**, **ātum**, curb, bridle; control.

frēnum, i, n., bridle, bit, curb. rein.

frequēns, **ntis**, frequent; crowded, in great numbers, in throngs.

frequentō, **āre**, **āvī**, **ātum**, resort to, frequent; throng.

fretum, i, n., strait, channel; sound, sea.

frētus, a, um, leaning, or relying, on; trusting to, depending upon.

frīgeō, **ēre**, be cold or chilled; be rigid in death; be torpid, droop. **frīgidus**, a, um, cold, frigid, frosty, chill.

frīgus oris, n., cold, frost, death-chill; chill of fear (I, 92); cold shudder.

frondeō, **ēre**, be in leaf.

frondescō, **ere**, put forth leaves.

frondeus, a, um, leafy.

frondōsus, a, um, full of leaves, leafy.

frōns, **frondis**, f., leaf, foliage; branch, bough; garland of leaves.

frōns, **frontis**, f., forehead, brow; countenance; front; of a ship, prow (V, 158).

frumentum, i, n., corn, grain.

fruor, i, **fructus** (**fruitus**), sum, enjoy, delight in; reap the fruit of.

frūstrā, in vain, uselessly, to no purpose (of the agent).

frūstror, **ārī**, **ātus sum**, frustrate, fail, make vain.

frūstum, i, n., piece, bit, gobbet.

frux, **frūgis**, f., usually in pl., fruit; grain, meal.

fūcus, i, m., *drone.*
fuga, ae, f., *flight, speed; swift course; exile.*
fugiō, ere, fūgi, fugitum, *flee, fly, flee away; flee from, escape, avoid.*
fugō, āre, āvī, ātum, *put to flight, rout, disperse, dispel.*
fulciō, ire, fulsī, fultum, *prop up, support, sustain.*
fulcrum, i [fulciō], n., *support, prop, foot; pillow-rest (VI, 603).*
fulgeō, ēre, fulsī, and fulgō, fulgere, *flash, gleam, glisten, shine.*
fulgor, ōris, m., *lightning-flash; gleam, brightness, sheen.*
fulmen, inis, n., *lightning that strikes, thunder-bolt (fulgur, lightning generally).*
fulmineus, a, um, *'like lightning'; flashing.*
fulvus, a, um, *yellow, tawny.*
fūmeus, a, um, *smoky, smoking.*
fūmidus, a, um, *smoky.*
fūmō, āre, *smoke reek.*
fūmus, i, m., *smoke [fr. rt. FV, the primary meaning of wh. is that of a violent movement].*
fūnāle, is [fūnis, i. e. wick], n., *wax taper, flambeau.*
fundāmentum, i [fundō], n., *foundation.*
funditus [fundus], *from the bottom; entirely, utterly.*
fundō, ere, fūdī, fūsum, *pour, pour out; shed, discharge; scatter; lay low; rout; utter.*
fundus, i, m., *bottom, depths.*
fūnereus, a, um, *funereal; dark.*
fungor, i, fūnctus sum, *perform, discharge.*
fūnis, is, m., *rope; hawser (III, 266); opp. to rudens.*
fūnus, eris, n., *funeral, funeral rites, dead body, corpse; death, disaster.*
furiae, ārum, f., *fury, madness,*

frenzy, wrath; person., Furiae, the Furies, goddesses of vengeance.
furibundus, a, um, *frantic, mad, wild, frenzied.*
furiō, āre, āvī, ātum, *infuriate.*
furō (ui), ere, *rage, rave, be mad, be furious; be madly in love; be inspired; be distracted (III, 313).*
furor, ōris, m., *rage, fury, fever; love; inspiration; person.*
Furor, Rage, a Fury.
fūrōr, āri, ātus sum, *steal; withdraw.*
fūrtim, *stealthily, secretly.*
fūrtivus, a, um, *stolen, stealthy, secret, clandestine.*
fūrtum, i [fūr], n., *theft; stealthy act or deed; trick, stratagem, fraud.*
fūsus, a, um, *stretched out, spread out; lying at ease (I, 214, II, 252).*
futūrus, a, um, *to come, future;*
futūrum, i, n., *the future.*

G

Gabii, ōrum, m., *a town of Latium between Rome and Praeneste.*
Gaetūlus, a, um, *of the Gaetuli, a people of Africa; they first came under the notice of the Romans in the Jugurthan war.*
galea, ae, f., *helmet.*
Gallus, i, m., *a Gaul.*
Ganymēdēs, is, m., *Ganymede, a beautiful Trojan youth, made cup-bearer of Jove. He was afterwards regarded as the 'genius' of the sources of the Nile.*
Garamantes, um, m., *a tribe of Africa, racially allied to the Gaetuli. The Romans sent an expedition agt. them in the year of Virgil's death.*

Garamantis, idis, f., *Garamanian (African).*

gaudeō, ēre, gāvīsus sum, *re-joice, be glad, take pleasure in.*

gaudium, ii, n., *joy, gladness, delight.*

gāza, ae [a Persian word], *f., treasure, riches, wealth.*

Gelā, ae, f., a town in Sicily on the river Gela (there the Greek poet Aeschylus ended his days).

gelidus, a, um, *very cold, icy, chilled.*

Gelōus, a, um, *of Gela.*

geminus, a, um, *twin, double, twofold, in pairs.*

geminus, a, um, *twin, double, twofold, in pairs.*

gemītus, ūs, m., *sighing, sigh, groan, lamentation; cry of pain or anger; hollow sound.*

gemma, ae, f., *jewel, gem (lit., bud).*

gemō, ere, uī, itum, *groan, sigh, lament; bemoan, sigh over (see note on VI, 413).*

gena, ae, f., *cheek.*

gener, erī, m., *son-in-law (actual or prospective), (II, 344).*

generātor, ōris, m., *breeder.*

generō, āre, āvī, ātum, *beget; generātus, descended from, born of, son of.*

genetrix, icis, f., *mother.*

geniālis, e [**genius**], *joyous, festive, genial.*

genitor, ōris, m., *father, sire.*

genitus, a, um, *part. of gignō.*

genius, ii [rt. **gen-**], *m., guardian deity, tutelary god.*

gēns, gentis [rt. **gen-**], *f., race, house, sept or clan; nation; stock; offspring.*

genū, ūs, n., *knee.*

genus, eris, n., *race, birth, descent, origin; descendant, child, son; sort, kind; stock, nation.*

germānus, a, um, *of the same parents or father; as a noun,*

germānus, i, m., *brother;*

germāna, ae, f., *sister.*

gerō, ere, gessī, gestum, *bear, carry, wear, have, show; carry on, wage.*

gestāmen, inis, n., *'that which is borne'; weapon; accoutrement.*

gestō, āre, āvī, ātum [**gerō**], *bear, carry, wear.*

Getae, ārum, m., a Thracian tribe on the Danube.

Geticus, a, um, *of the Getae, Thracian.*

gignō, ere, genuī, genitum [rt. **gen-**], *beget, bear, bring into the world; genitus, a, um, born of, son of.*

glaciālis, e, *icy.*

glaciēs, ōī, f., *ice.*

glæba, ae, f., *land, soil.*

glæucus, a, um, *'bluish gray'; gray; sea-green.*

Glaucus, i, m., (1) a sea-god; (2) father of the Cumaean Sibyl, Deiphobe; (3) a Lycian general, ally of the Trojans.

globus, i, m., *ball, sphere, orb.*

glomerō, āre, āvī, ātum [**glomus, ball**], *gather into a ball or mass; roll up; collect, flock together; throng around.*

glōria, ae, f., *glory, fame, renown; ambition.*

Gnōsius, a, um, *'of Gnosus,' a royal town in Crete founded by Minos who resided there; Cretan.*

Gorgō, onis, f., a Gorgon; pl. the Gorgons, the three daughters of Phorcus, who had snakes for hair, and who turned into stone all who looked at them; esp. *Medusa*, whose head was cut off by Perseus and presented to Minerva. It figured on the latter's shield.

Gracchus, i, m., *name of a Roman family.*

gradior, i, gressus sum, *step, walk, go, advance, proceed.*
Grādivus, i, m., *Mars*; the 'Strider' (it has recently been proposed to connect it with *grand-is*, and to explain it as an epithet of *growth*).
gradus, ūs [rt. **grad-**], m., *step, pace; stair, round, of a ladder.*
Grāii, ōrum, m., *the Greeks.* (dissyll.).
Grāiugena, ae, m., 'Greek by birth'; *Greek.*
Grāius, a, um, *of the Greeks, Grecian*; as a noun, **Grāius, ii**, m., *a Greek* (scanned as dissyll.).
grāmen, inis, n., *grass, sward*; in pl. *herbs* (II, 471).
grāmineus, a, um, *of grass grassy.*
grandaevus, a, um, *advanced in years, aged.*
grandis, e, *large, big.*
grandō, inis, f., *hail.*
grātēs (usually only in nom. and acc. pl.), f., *thanks* (esp. to the gods).
grātia, ae, f., *regard, liking, fondness; gratitude, thanks; grace, charm, favor.*
grātor, āri, ātus sum, *wish joy, congratulate.*
grātus, a, um, *agreeable, dear, pleasing, welcome; grateful.*
gravidus, a, um, *heavy with, teeming.*
gravis, e, *heavy, ponderous, weighty; burdened, enfeebled, grievous, burdensome, severe; pregnant; venerable, grave.*
graviter, *heavily, violently; deeply, severely, sadly.*
gravō, āre, āvi, ātum, *weigh down, clog, oppress.*
gremium, ii, n., *lap, bosom.*
gressus, ūs, *step; gait, carriage; course, way.*
grex, gregis, m., *flock, herd.*
Grynēus, a, um, *of Grynium,*

a town in Aeolis, in which was an oracle of Apollo; Grynean.
gubernāculum i, n., *helm, rudder.*
gubernātor, ōris, m., *helmsman, pilot, steersman.*
gurges, itis, m., *flood, gulf; rapids, waters; sea, the deep* (**gurges** never means *whirlpool*, wh. is always *vortex*).
gustō, āre, āvi, ātum, *taste, eat.*
gutta, ae, f., *drop.*
guttur, uris, n., *throat.*
Gyaros, i, f., *an island, one of the Cyclades.*
Gyās, ae, m., *a companion of Aeneas.*
gyrus, i, m., *circle, coil, fold.*

H

habēna, ae [**habeō**], f., *rein.*
habeō, ēre, uī, itum, *have, hold, possess; regard; have attaching to one cause.*
habilis, e [**habeō**], *easily handled, handy; light.*
habitō, āre, āvi, ātum [**habeō**], *inhabit, dwell.*
habitus, ūs [**habeō**], m., *appearance; dress, attire.*
hāc, *this way, here, on this side.*
hāctenus, *thus far, to this point, till now.*
haereō, ēre, haesi, haesum, *hang fast, hang, cleave, cling; be fixed, rooted, or motionless; pause, hesitate.*
hālitus, ūs, m., *breath, exhalation.*
hālō, āre, āvi, ātum, *breathe, be fragrant.*
Hammōn, ōnis, m., *the Libyan Jupiter. His chief temple, with a far-famed oracle, was twelve days' journey from Memphis. Between this oracle and that of Zeus at Dodona a connexion existed from very early times.*

hāmus, ī, m., *hook, link.*

harēna, ae, f., *sand; strand; arena* (V, 336).

harēnōsus, a, um, *sandy.*

Harpalycē, ēs, f., a famous Thracian huntress and warrior.

Harpyia (trisyllable), ae, f., a *Harpy*, a monster, half bird and half woman. In Hesiod, however, they were represented as winged goddesses with beautiful hair.

harundō, inis, f., *reed; arrow* (IV, 73).

hasta, ae, f., *spear, lance.* The **hasta pura** (*i. e. without iron*) was given to brave soldiers as a token of distinction.

hastile, is [hasta], f., *spear-shaft, spear, javelin; spear-like shoot or branch* (III, 23).

haud, not at all, by no means, not.

hauriō, ire, hausī, haustum, *drain, drink up; spill blood, slay; drink in; suffer.*

hebeō, ēre, be blunt; be sluggish, dull.

hebetō, āre, āvī, ātum, *blunt, dull, deaden, impair.*

Hebrus, ī, m., a river of Thrace.

Hecatē, ēs, f., goddess of enchantment, usually identified with *Diana* and *Luna*. In works of art she is usually portrayed in three forms, represented by three statues standing back to back.

Hector, oris, m., son of Priam and Champion of Troy.

Hectoreus, a, um, of *Hector*, *Hector's; Trojan.*

Hecuba, ae, f., wife of Priam.

Helena, ae, f., wife of Menelaus; her elopement with Paris was the cause of the Trojan war.

Helenus, ī, m., son of Priam.

Helōrus, ī, m., a river of S. E. Sicily.

Helymus, ī, m., a Sicilian, friend of Aestes.

herba, ae, f., *herb, grass, plant; herbage; sword.*

Herculēs, is, m., god of strength, the most illustrious hero in the Greek mythology, renowned for his Twelve Labours. Juno pursued him with hatred during the whole of his natural life.

Herculeus, a, um, of *Hercules.*

hērēs, ēdis, m., *heir.*

Hermionē, ēs, f., daughter of Menelaus and Helen, wife of Orestes.

hērōs, ōis, m., 'demigod' hero, illustrious man, champion.

Hēsionē, ēs, f., daughter of Laomedon.

Hesperia, ae, f., 'Land of the West'; *Hesperia, Italy* ('Hesperia ultima' was Spain).

Hesperis, idis, western, *Hesperian*; as a noun, **Hesperides** um, f., the *Hesperides*, daughters of Hesperus, who kept the garden of golden apples in an island W. of Mt. Atlas. Their names were *Aegle, Arethusa, Erytheia*, and *Hesperia*.

Hesperius, a, um, western, *Hesperian, Italian.*

heu, oh! ah! alas!

heus, interj., ho!

hiātus, ūs [hiō], m., yawning, gaping; abyss, chasm; yawning mouth or jaws (VI, 576).

hibernus, a, um [cf. hlemps], wintry, stormy; as a noun,

hiberna, ōrum, n., winter-quarters, winters in camp.

hic, haec, hōc, this; the latter; as a subst., he, she, it (in all genders, when referring to inanimate things); **hi** . . .

hi, these, those.

hic, in this place, here; hereupon.

hlemps, emis, f., winter; storm; stormy weather or season;

person., **Hiemps**, the god of storms.
hinc, from this place, hence; from this time, henceforth; hereupon; on this side; **hinc** . . . **hinc**, on this side . . . on that, on each side.
hiō, āre, āvi, ātum, open the mouth, gape, yawn.
Hippocōn, ontis, m., a companion of Aeneas.
hiscō, ere [hiō], gape; stammer, falter.
hōdiē, to-day.
homō, inis, m. and f., human being, man; in pl., men, mankind.
honor, or **honōs, oris**, m., honor [honor (subjectively) is *fides*], respect, esteem; mark, place, or gift of honor; offering; grace, beauty.
honoratus, a, um, honored, revered.
hōra, ae, f., hour; time.
horrendus, a, um, dreadful, fearful, terrible, horrible; awful, awe-inspiring.
horrēns, entis, bristling, rough, shaggy; sombre, gloomy.
horreō, ēre, ui, bristle; shudder, quake, shiver; shudder at, fear, dread.
horrēscō, ere, horruī, begin to tremble, shiver, shudder; shudder at, dread.
horridus, a, um, rough; bristling, shaggy; prickly, horrid, frightful, dreadful.
horrificō, āre, āvi, ātum, terrify, appal.
horrificus, a, um, terrible, dreadful, frightful.
horrisonus, a, um, dread-sounding.
horror, ōris, m., bristling; shuddering, horror, terror; dreadful din (II, 301).
hortātor, ōris, m., inciter, instigator, encourager.
hortor, āri, ātus sum, encourage, advise, exhort.

hospes, itis, m. and f., host; guest; stranger.
hospitium, ii, n., hospitality; entertainment, welcome; guest-land, friendly refuge.
hospitus, a, um, strange (inviting?).
hostia, ae, f., victim, for sacrifice.
hostilis, e, of an enemy, hostile.
hostis, is, m. and f., 'stranger' (vid. Cic. de Officiis I, 12); public enemy, foeman.
hūc, to this place, hither; into this.
hūmānus, a, um, of man or mankind, human.
humilis, e [humus], low; low-lying (III, 522).
humō, āre, āvi, ātum [humus], 'cover with earth'; inter.
humus, i, f., earth, ground, soil; **humī**, locative, on or to the ground.
Hyades, um, f., 'the rainers'; the Hyades, seven stars in the head of constellation Taurus; at their rising about the same time as the sun, between May 7 and 21, rainy weather usually began.
Hydra, ae, f., the Hydra, (1) a many-headed water-serpent killed by Hercules; (2) a monster with fifty heads, guarding the gates of the lower world.
Hymenaeus, i, m., Hymen, god of marriage; in art he is represented as a beautiful winged youth, carrying in his hand the marriage-torch and nuptial veil; pl., marriage, wedding, nuptials.
Hypanis, is, m., a Trojan.
Hyrcānus, a, um, Hyrcanian; as a noun, **Hyrcāni, ōrum**, m., a tribe near the Caspian Sea.
Hyrtacidēs, ae, m. patr., son of Hyrtacus, Hippocoon.

I

iaceō, ēre, cui, lie; *lie prostrate; lie dead; lie level, flat; be situate, lie outspread.*

iactō, ere, iēcī, iactum, *throw, hurl, cast; lay foundations; scatter, strew (V, 79).*

iactāns, ntis, *boastful, arrogant, braggart.*

iactō, āre, āvi, ātum, *throw, cast, hurl; drive, or toss, about; utter wildly; revolve, ponder; with se, vaunt.*

iactūra, ae, f., *throwing away, loss.*

iaculor, āri, ātus sum, *hurl.*

iaculum, ī, n., *dart, javelin.*

iam, *now, even now, already; but now; straightway; soon; by this time, at length; jam jam, now indeed, all but; jam tum, even then; jam dudum, jam pridem, long since; non jam, no longer.*

iānitor, ōris, m., *door-keeper, porter.*

iānua, ae, f., *door, entrance.*

Iarbās, ae, m., *a king of Mauritania, jilted by Dido. The 'Tragedy of Dido' was really due not to her desertion by Aeneas, but in order to escape wedding Iarbās.*

Iasidēs, ae, m., *patr., descendant, or son, of Iasius.*

Iasius, īi, m., *son of Jupiter and brother of Dardanus.*

iaspis, idis, f., *jasper.*

ibi [*akin to is*], *there; thereupon.*

ibidem, *in the same place.*

Icarus, ī, m., *son of Daedalus. Flying too near the sun, the wax of his wings melted, and he sank in that portion of the Aegean called after him 'the Icarian Sea.'*

icō, ere, icī, ictum, *strike, smite; strike a treaty.*

ictus, ūs, m., *stroke, blow; wound.*

Īda, ae, f., (1) *a 'many-fountained' mountain near Troy; (2) a mountain in Crete.*

Īdaeus, a, um, of Mt. Ida, Idean.

Īdaeus, ī, m., *charioteer of Priam.*

Īdalia, ae, f. (Idalium, īi,), *a town and mountain of Cyprus, sacred to Venus.*

Īdalius, a, um, of Idalia, Italian.

ideircō, *for that reason, on that account.*

idem, eadem, idem [*is + -dem*], *the same; often to be translated adverbially e. g. at once (III, 80), also, again, likewise.*

ideō, *on that account, for that reason, therefore.*

Īdomeneus, eī, m., *a king of Crete, leader of his contingent at Troy.*

iecur, iecoris or iecinoris, n., *the liver.*

igitur, *therefore, then.*

ignārus, a, um, *ignorant, not knowing, unacquainted with; unaware; unwary.*

ignāvus, a, um, *lazy, slothful; spiritless, cowardly.*

igneus, a, um, *of fire, fiery; glowing.*

ignis, is, m., *fire, conflagration; lightning: star (II, 154); glow; flame of love: flame of wrath.*

ignōbilis, e, *unknown; obscure, ignoble, base-born, base.*

ignōrō, āre, āvi, ātum, *not to know, be ignorant of; ignore.*

ignōtus, a, um, *unknown, strange: as a noun, ignōtus, ī, m., stranger.*

īlex, icis, f., *holm-oak.*

Īlia, ae, f., *Ilia, another name of Rhea Silvia, mother of Romulus and Remus by Mars. According to an older tradition, the mother of the founders of Rome was Ilia,*

daughter of Aeneas and Lavinia.
Īliacus, a, um, of Ilium, Trojan.
Īliades, um, Trojan women.
ilicet [ire + licet], immediately, instantly, forthwith.
Īlionē, ēs, f., daughter of Priam, and wife of the Thracian prince Polymestor.
Ilioneus, ei, m., a companion of Aeneas.
Īlium, īi, n., Troy.
Ilus, a, um, of Ilium, Trojan.
Ilisor, i, lapsus, glide into; inspire.
Iliaetabilis, e, joyless, cheerless, mournful.
Ille, a, ud, that; yon; famous; subst., he, she, it.
Illic, in that place, there.
Illdō, si, sum, strike or dash into; drive upon.
Illinc, from that place, thence; on that side.
Illūc, thither.
Illūdō, si sum, make sport of, jeer at, flout.
Illūstris, e, bright, clear; illustrious.
Illuvies, ei [in + lus], f., filth.
Illyricus, a, um, of Illyria, the region north of Epirus; Illyrian.
Ilus, ī, m., (1) founder of Ilium; (2) another and earlier name of Ascanius.
imāgō, inis, f., copy, image, likeness (mental image), thought; shade, phantom; appearance, aspect.
imbellis, e [in + bellum], unwarlike, weak, powerless.
imber, bris, m., rain, rain-cloud, storm-cloud; flood (I, 123).
imitabilis, e, that may be imitated.
imitor, āri, ātus sum, imitate, counterfeiter.

immānis, e [in-, not, + rt. ma-, measure], immense, enormous, vast; inhuman, fierce, frightful. [The word means monstrous in size or character.]
immemor, oris, unmindful, forgetful, heedless.
immēnsus, a, um, immeasurable, vast, immense, boundless.
immergō, ere, mersi, mersum, plunge, immerse, drown.
immeritus, a, um, undeserving, innocent, guiltless.
immineō, ēre, overhang; threaten.
immisceō, ēre, miscuī, mixtum, mingle, blend with; fade into, vanish into.
immītis, e, harsh, cruel, pitiless.
immittō, ere, mīsi, missum, send in, let in; let go, slacken, let loose; of the hair and beard, let grow, e. g.
immissa barba, flowing beard; with se, rush in.
immō, nay but, nay rather.
immortālis, e, immortal, imperishable.
immōtus, a, um, unmoved, immovable, unshaken, steadfast, fixed, unchanged.
immūgiō, ire, īvi (īi), bellow, roar.
immundus, a, um, unclean, filthy, foul.
impār, aris, unequal, uneven, ill-matched.
impediō, ire, īvi (īi), itum [in + pēs], entangle, impede; involve, interweave (V, 585).
impellō, ere, pulī, pulsum, strike or push against; push forward, urge, impel; overturn (II, 465); **impellere remos**, to ply the oars.
imperium, īi, n., command, order; command, authority; sovereignty, dominion; realm, empire.
imperō, āre, āvī, ātum, command, order.

impetus, ūs [in + petō], m., attack, onset; impetus, impulse; violence.

impiger, gra, grum, not sluggish, active, quick; nothing loath (I, 738).

impingō, ere, pēgī, pāctum, drive against, force to or against.

impius, a, um, undutiful, unnatural; sacrilegious; treasonable; fell.

implacātus, a, um, unappeased.

impleō, ēre, ēvī, ētum, fill up, make full, fill; satisfy; reflex., take one's fill.

implicō, āre, āvī, ātum, or **uī, itum**, infold, entwine, grasp by (II, 552); with refl., cling to; infuse (I, 660).

implorō, āre, āvī, ātum, beseech, entreat, implore.

impōnō, ere, posuī, positum, place or put into; place or put on; set over; erect over; set, impose.

imprecor, āri, ātus sum, imprecate; invoke something for someone.

imprimō, ere, pressī, pressum, press upon; stamp, engrave emboss.

improbus, a, um, importunate; insatiate; malicious, wanton; knavish; braggart; **improbe amor**, felonious love (IV, 412).

imprōvidus, a, um, not foreseeing; unwary.

imprōvisus, a, um, unforeseen, unexpected; sudden.

impūbēs, eris (or **is**), beardless, boyish, young.

impūne [in + poena], without punishment, with impunity.

imus, sup. of **inferus**.

in, prep. with acc. or abl.; with acc., into, on to, to, in (in such phrases as he fell in the sea), upon or on (in such phrases as: he sprang on or upon the wall, he struck him on the side); amongst, over (of division or dispersion), for; of feelings, towards; (2) with abl., in, on, upon, among; in the case of.

in-, inseparable particle, with negative force, not, un-, in.*

inamābilis, e, unlovely, repugnant, hateful.

inānis, e, empty, void, tenantless; spectral, phantom, bodiless; idle, inane, fruitless.

incānus, a, um, quite gray, hoary.

incassum, also **in cassum**, in vain.

incautus, a, um, unwary, unsuspecting, off one's guard.

incēdō, ere, cessī, cessum, advance, go, move, walk, proceed; idle, stately; stride (V, 188).

incendium, ii, n., fire, conflagration; firebrand; ruin (in Virgil necessarily always pl.).

incendō, ere, cendī, cēsum, set fire to, kindle, burn; illuminate; inflame.

inceptum, i, n., beginning, undertaking, enterprise, purpose.

incertus, a, um, uncertain, unsettled; wavering; ill-aimed.

incessus, ūs, m., walk, gait, carriage.

incestō, āre, āvī, ātum, pollute, defile.

incidō, ere, cidī [in + cadō], fall upon, light upon; fall in with.

incidō, ere, cidī, cīsum [in + caedō], cut into, cut.

* The student should however bear in mind such compounds as *incanys*, *includus*.

incipiō, ere, cēpī, ceptum [*in* + *capiō*], 'take hold,' undertake, essay; begin.

inclēmentia, ae, f., harshness, cruelty, severity.

inclūdō, ere, clūsī, clūsum, shut up or in, enclose, confine.

inclutus, a, um, renowned, famous, celebrated.

incognitus, a, um, unknown.

incohō, āre, āvi, ātum, begin, construct; begin sacrificially (VI, 252).

incolō, ere, coluī, inhabit, dwell.

incolumis, e, unscathed, unharmed, safe.

incomitātus, a, um, 'without companion'; unattended.

inconcessus, a, um, not permissible, forbidden.

incōnsultus, a, um, without advice.

incrēdibilis, e, incredible; extraordinary.

increpitō, āre, call upon (1) in encouragement (only in Virgil, e. g. I, 738); (2) in blame; hence (1) challenge (2) chide.

increpō, āre, crepuī, crepitum, rattle, clatter; thunder at, challenge; rail at, chide.

incrēscō, ere, ēvī, crētum, grow in, up or on; increase.

incubō, āre, cubuī, cubitum, lie upon, rest on; brood over; be rooted to (VI, 610).

incultus, a, um, uncultivated, wild; disordered, neglected, unkempt.

incumbō, ere, cubuī, cubitum, lay oneself upon; rest on, lean upon; hang over; fall or swoop upon; press hard on, lend one's weight to; ply, bend to; apply or exert oneself.

incurrō, ere, curri (cucurri), cursum, run into, rush in or against, attack.

incurvō, āre, āvi, ātum, bend.

incūsō, āre, āvi, ātum [*in* + *causa*], blame, reproach, accuse.

incutiō, ere, cussi, cussum, strike into, on or against; put into.

indāgō, inis, f., encircling-net, used in hunting; toils.

inde, from that place, thence; from that time, thereafter; from that source, therefrom; then, next (it may refer to persons in poetry e. g. I, 275).

indēbitus, a, um, not due, undeserved; unpromised.

indēprēnsus, a, um, undiscovered, unsolved, intricate.

indiciū ii, n., information, disclosure, evidence, charge; indication.

indico, ere, dixi, dictum, declare, proclaim, appoint; order.

indignor, āri, ātus sum [*indignus*], be indignant, resent; disdain, chafe, fret.

indignus, a, um, unworthy, undeserved; shameful, cruel.

indomitus, a, um, untamed, indomitable.

indūcō, ere, dūxi, ductum, draw on, put on; induce, influence, persuade.

indulgeō, ēre, dulsī, dultum, yield to, indulge in, give way to.

induō, ere, duī, dūtum, put on, don; array, deck; w. pass. used as middle, put on.

inēlūctābilis, e, inevitable (lit. not to be struggled out of).

ineō, ire, ivi (ii), itum, go into, enter; enter upon, undertake.

inermis, e, [*in* + *arma*], unarmed, defenceless.

iners, ertis [*in* + *ars*], unenterprising, inactive, sluggish; timid, tame (IV, 158); lifeless, dead.

inexpertus, a, um, untried.
inextricābils, e, inextricable,
 intricate.

infabricātus, a, um, un-
 wrought, in the rough, un-
 shaped.

infandus, a, um, unspeakable,
 unutterable; shocking, iniqui-
 tous, detestable, accursed.

infāns, fantis, m. and f.,
 'not speaking'; infant, babe.

infaustus, a, um, ill-omened,
 ill-starred, unfortunate.

infectus, a, um [**in- + factus**],
 not done, unfinished; false.

infēlix, icis, unfruitful; ill-fated;
 unlucky; unhappy, unfortu-
 nate.

infēnsus, a, um [**in + fendō**
 (unused)], hostile, angry (see
infestus, below).

infernus, a, um [**inferus**],
 of the lower world, nether.

inferō, ferre, intuli, illātum,
 bring into or to; offer, present
 (cf. **inferiae**); **infero bel-
 lum**, wage war; **infero me**,
 advance; pass. as middle,
 pursue.

inferus, a, um, below, under-
 neath, lower; comp., **inferior**,
ius, lower; **inferior**, worse;
 sup., **īnīmus (īmus)**, lowest,
 bottom of; deepest; inmost;
ab imo, utterly.

infestus, a, um, on the offen-
 sive; threatening, dangerous;
 aimed, threatened [wd. has
 same rt. as **infensus**].

infectus, a, um, stained, dis-
 colored (V, 413); inwrought,
 ingrained.

infigō, ere, fixī, fixum, im-
 plant; impale.

īnfindō, ere, fidī, fissum,
 cleave.

īnfit, def., he begins (to speak)
 (V, 708).

īnflammō, āre, āvī, ātum, set
 on fire; inflame.

īnfectō, ere, flexī, flexum,

bend; change, alter, influence,
 affect.

īnflō, āre, āvī, ātum, blow
 into, inflate, swell.

īnfōrmis, e [**in- + fōrma**],
 shapeless, misshapen, unsightly,
 hideous.

īnfrāctus, a, um, broken, weak-
 ened, overborne.

īnfrendō, ere, (also 2nd conj.),
 gnash.

īnfrēnus, a, um, unbridled;
 riding without bridle.

īnfula, ae, f., a woollen fillet,
 red and white, worn upon the
 forehead by priests, vestals,
 suppliants, and victims.

īnfundō, ere, fūdī, fūsum,
 pour in, into or upon; shed,
 infuse; pour or stream in
 (of people).

īnfūsus, see **īnfundō**.

īngeminō, āre, āvī, ātum,
 redouble; be redoubled, increase,
 grow louder.

īngemō, ere, uī, groan, sigh,
 lament over.

īngēns, ntis [fr. **in + gens**,
genus, one that goes beyond
 its kind or species], vast, huge,
 enormous, mighty, massive,
 immense.

īngrātus, a, um, unpleasant,
 ungrateful, unthankful, un-
 responsive.

īngredior, gressus sum, ad-
 vance, proceed, move on;
 enter; enter upon, begin.

īngruō, ere, uī, rush in, burst
 upon; assail one's ears.

īnhīō, āre, āvī, ātum, gape at;
 gaze at eagerly.

īnhonestus, a, um, dishonor-
 able, disgraceful; disfiguring.

īnhorrēō, ere, uī, bristle, rough-
 en, grow ruffled.

īnhospitus, a, um, inhospit-
 able.

īnhumātus, a, u, unburied.

īniciō, ere, iēcī, iectum, throw,
 or hurl, into, against, upon,

or at, cast upon [with *se*, *fling*, in its intr. sense].
inimicus, a, um [*in-* + *amicus*], unfriendly, hostile; hurtful.
iniquus, a, um [*in-* + *aequus*], unequal, uneven; unfavourable; unfair, partial, unjust; handicapping, adverse; dangerous (V, 203).
iniūria, ae [*in-* + *iūs*], f., injustice, injury, wrong, story of wrong; insult, affront.
iniussus, a, um, unbidden.
innectō, ere, nexui, nexum, bind, fasten, tie; weave or bind around; contrive, invent.
innō, āre, āvi, ātum, swim; float or sail upon.
innoxius, a, um, harmless.
innumerus, a, um, countless, innumerable.
innūptus, a, um, unmarried, virgin.
inolēscō, ere, olēvi, olitum, grow upon or into; become ingrown or ingrained.
inopinū, a, um, unexpected.
inops, opis, poor, destitute, needy, bereft of.
Īnōus, a, um, of *Ino*; *Ino's* son, *Melicertes*, worshipped as *Palaemon*. Both mother and son were regarded as divinities who aided men in peril on the sea.
inquam, defect., following one or more words of a quotation; say, quoth.
insānia, ae, f., madness, insanity, folly.
insānus, a, um, insane; inspired.
īncius, a, um, not knowing, ignorant, unaware; amazed
inscribō, ere, scripsi, scriptum, write upon, mark.
insequor, ī, secūtus sum, follow up, follow, pursue; proceed.

īnserō, ere, serui, sertum, put in, insert.
īnserō, āre, put into, insert in, thrust in.
īnsidēō, ēre, sēdi, sessum, sit upon; settle on; occupy.
īnsidiae, ārum [*in* + *sedeō*], f., ambushcade; stratagem, plot, snare, treachery.
īnsidō, ere, sēdi, sessum, settle on, alight upon; sit down upon.
īnsigne, is [*īnsignis*], n., badge, sign; ensign, decoration; accoutrement; pl., insignia.
īnsignis, e [*in* + *signum*], distinguished, noted, special, remarkable.
īnsinuō, āre, āvi, ātum, creep in, penetrate.
īnsistō, ere, stitī, set foot on, tread upon; begin (IV, 533).
īnsomnium, īi, n., dream.
īnsonō, āre, uī, sound, resound; crack a whip (V, 579).
īnsōns, ntis, guiltless, harmless.
īnsperātus, a, um, unhoped for.
īnspicō, ere, spexī, spectrum, look into, inspect, examine.
īnspirō, āre, āvi, ātum, breathe into, infuse, inspire, instil.
īnstār, indecl., n., image, likeness; loftiness, grandeur; esp. with gen., as large as (see note VI, 865).
īnstauro, āre, āvi, ātum, repeat, renew; celebrate or establish anew; repay, requite.
īnternō, ere, strāvi, strātum, cover, spread over.
īnstigō, āre, āvi, ātum, goad on, stimulate, incite, urge on.
īnstituō, ere, stitui, stitutum [*in* + *statuō*], set up, found, build, erect; ordain, appoint, establish.
īnstō, āre, stitī, press upon, pursue; press on, push forward; be intent upon.
īnstruō, ere, strūxi, strūc-

tum, set in order, draw up; furnish, equip; instruct, train.

insuētus, **a**, **um**, unaccustomed, unusual.

insula, **ae**, **f.**, island.

insultō, **āre**, **āvī**, **ātum** [**in-siliō**], spring upon or at; insult, be insolent; exult over (II, 330).

insum, **esse**, **fuī**, be in or upon; be there, appear.

insuō, **ere**, **sui**, **sūtum**, sew in or into.

insuper, above; moreover, besides, in addition.

insuperābilis, **e**, invincible, unconquerable.

insurgō, **ere**, **surrēxi**, **surrectum**, rise; rise to or on, ply vigorously.

intāctus, **a**, **um**, untouched; untouched by the yoke; chaste, virgin.

integer, **gra**, **grum** [**in-tangō**], entire, whole; sound, fresh (II, 638).

intemerātus, **a**, **um**, inviolate, unsullied; of wine, unmixed, 'neat.'

intempestus, **a**, **um** [**in-tempus**], unseasonable; **nox intempesta**, the dead of night.

intendō, **ere**, **tendī**, **tentum**, stretch, stretch on or over; hang, or deck with; swell.

intentō, **āre**, **āvī**, **ātum**, hold out with threatening manner, brandish, flourish; threaten.

intentus, **a**, **um**, stretched, strained, strung; straining, intent.

inter, prep. with acc., between, in the midst of, among; during.

interclūdō, **ere**, **clūsī**, **clūsum**, shut off, cut off, prevent.

interdum, sometimes.

intereā, meanwhile, in the meantime.

interfor, **ārī**, **ātus sum**, 'speak between'; interrupt.

interfusus, **a**, **um**, poured

between, flowing between; suffused (IV, 644).

interior, **ius** (pos. **interus**, unused), inner, interior, on the inner side; within.

interluō, **ere**, flow between, interlave.

interpres, **etis**, **m.**, mediator, agent, messenger; author; interpreter.

interritus, **a**, **um**, unterrified, undaunted, fearless.

interrumpō, **ere**, **rūpī**, **ruptum**, break off, interrupt.

intervallum, **i**, **n.**, interval, distance.

intexō, **ere**, **texuī**, **textum**, weave in, embroider; frame, cover.

intimus, **a**, **um**, sup. of **interior**, inmost.

intonō, **āre**, **uī**, thunder; thunder forth, i. e. shout aloud.

intorqueō, **ēre**, **torsī**, **tortum**, launch at.

intrā, adv. and prep. with acc., within.

intrāctābilis, **e**, unmanageable; invincible.

intremō, **ere**, **uī**, tremble, quake.

intrō, **āre**, **āvī**, **ātum**, go into, enter penetrate.

intrōgredior, **i**, **gressus sum**, step, or walk in, enter.

intus, on the inside, within.

inultus, **a**, **um**, unavenged, unrevenged.

inūtilis, **e**, useless.

invādō, **ere**, **vāsī**, **vāsum**, go into, enter; enter upon, undertake; rush upon, assail, invade; assail (with words), accost.

invalidus, **a**, **um**, infirm, weak, feeble.

invehō, **ere**, **vexī**, **vectum**, bear or carry in or along; in pass., ride, drive, sail.

inveniō, **īre**, **vēnī**, **ventum**, come upon, find; find out, discover, invent; obtain (II, 645).

inventor, **ōris**, m., *inventor, contriver, deviser.*

invergō, ere, *pour upon.*

invictus, a, um, *unconquered; unconquerable.*

invideō, ēre, vīdī, vīsum, (1) trans., *begrudge*, (2) intr. w. dat., *envy*. Orig. vb. was trans. in the sense of *look maliciously upon*; hence we have **invisus**.

invidia, ae, f., *envy, grudge, jealousy, prejudice, ill-will; objection* (IV, 350).

invisō, ere, vīsī, *go to see, visit.*

invisus, a, um, *hated, hateful, detested, odious.*

invitō, āre, āvī, ātum, *invite; incite, tempt, allure.*

invitus, a, um, *unwilling, against one's will; unfriendly* (II, 402).

invius, a, um, *impassable, pathless, inaccessible.*

involvō, ere, volvī, volūtum, *roll up, envelop, involve; overwhelm, engulf.*

Īōnius, a, um, *of Ionia, Ionian; Īōnium, ii, n.*, *the Ionian Sea* (the lower part of the Adriatic).

Īōpās, ae, m., *a Carthaginian minstrel* (I, 740).

Iphitus, i, m., *a Trojan.*

ipse, a, um, *self, himself, herself, itself, themselves, I myself etc; very, the very.* It is often a pronomen of Jupiter; sometimes has the force of **idem** or **solus** or **sponte**; and is used with a more accurate definition of place (II, 469), present condition (II, 71); hence, *just, right, precisely, exactly*; **ante ipsa ora**, *right before the eyes*; **ipsi Dardanidae**, *the Trojans (with whom I now am).*

ira, ae, f., *anger, wrath, resentment; angry purpose; scourge.*

Īris, idis, f., *messenger of Juno and goddess of the rainbow*

which unites heaven and earth; she bore wings of gold and the herald's staff of Hermes. (The acc. is **Irim**.)

irremeābillis, e, 'from which one may not return'; *irretraceable; inextricable.*

irrideō, ēre, rīsī, rīsum, *laugh at, mock, deride.*

irrigō, āre, āvī, ātum, *water, bedew; diffuse.*

irritō, āre, āvī, ātum, *provoke, irritate, exasperate.*

irritus, a, um [**in- + ratus**], *vain, useless, ineffectual; to no purpose* (V, 442).

irrupō, ere, rūpī, rumpum, *burst into or in.*

irruō, ere, rūī, *rush in, upon, or against; rush, charge.*

is, ea, id, *he, she, it, they, etc.; this, that* (it supplies the want of the def. article in Latin prose).

iste, a, ud, *this, that, i. e. of yours, that you mention or mean; such* (it is often used in a tone of contempt; see also note on V, 397).

istinc [**iste**], *from there, where you are.*

ita [**is**], *thus, so.*

Ītalia, ae, f., *Italy.*

Italus, a, um, *Italian; as a noun, Itālī, ōrum, m.*, *the Italians.*

iter, itineris [eō], n., *way, journey, march, voyage, course, road, path.* [**via**, *a way*, with reference to its position and material qualities; **iter**, *a route*, with reference to its direction and goal.]

iterum, *again, a second time.*

Ithaca, ae, f., *an island in the Ionian Sea, the home of Ulysses.*

Ithacus, a, um, *of Ithaca, Ithacan; as a noun, Ithacus, i, m.*, *the prince of Ithaca, the Ithacan, i. e. Ulixes.*

iuba, ae, f., mane; crest, plume.

iubar, aris, n., ray of light; sunshine, dawn.

iubeō, ēre, iussī, iussum, bid, order, invite, ask, advise.

iūcundus, a, um, pleasant, jocund, delightful.

iūdex, icis [iūs + dīcō], m., judge.

iudicium, ii, n., judgment, decision.

iugālis, e, 'of a yoke'; conjugal, nuptial.

iūgerum, ī, acre (really about half an English acre); a heteroclit noun.

iugō, āre, āvi, ātum [iugum], 'yoke'; join in marriage; (used of the person who gives away the bride).

iugum, ī [rt. iug-, cf. iungō], n., yoke; team; bench, thwart; ridge, height.

Iūlius, ii, m., name of a Roman gens, esp., C. Julius Caesar and Augustus.

Iulus, ī, m., another name of Ascanius.

iūctūra, ae, f., joining, joint.

iungō, ere, iūnxi, iūctum, join, unite, connect, yoke, harness.

Jūnō, ōnis, f., sister and wife of Jupiter. [In ancient Italy as every man had his *Genius*, so every woman had her *Juno*.]

Jūnōnius, a, um, of *Juno*, *Juno*'s.

Juppiter, Jovis, m., king of the gods; **Juppiter Stygius**, *Pluto*. From *Juppiter* came all that appeared in the heavens.

iūrō, āre, āvi, ātum [iūs], swear, take an oath; conspire; swear by, call to witness.

iūs, iūris, n., right, justice, law; obligation.

iussum, ī, n., command, order.

iussus, ūs [iubeō], used only in abl. sing., m., order, command.

iūstitia, ae, f., justice, righteous-

ness; **iūstitia**, justice (subjectively); **jus**, justice (objectively).

iūstus, a, um [iūs], just, righteous, upright; fair (I, 508).

iuvenālis, e, of youth, youthful, a youth's.

iuvenca, ae, f., heifer.

iuvenus, ī [iuvenis], m., bullock.

iuvenis, is, m. and f., young person, youth, of an age between the *adolescens* and the *senior*, i. e. from seventeen to forty-five.

iuventa, ae, f., age of youth, youth.

iuventās, ātis, f., prime, or vigour, of youth, youth.

iuventūs, ūtis, f., season of youth, youth; as a collective noun, body or band of youth;

Trojana iuventus, the chivalry of *Troy*.

iuvō, āre, iūvi, iūtum, help, aid, assist; please, delight.

iūxtā, adv. and prep. with acc., denoting close proximity, hard by; it has the force of *alike* in II, 666.

Ixiōn, onis, m., king of the *Lapithae*; in the lower world he was bound to an ever-revolving wheel, for having tried to allure the love of *Juno*.

K

Karthāgō, inis, f., *Carthage*, in Northern Africa, near modern *Tunis*. The inhabitants were named sometimes after the city, but more usually after the mother country; hence the Latin wd. *Poeni*.

L

labefaciō, ere, fēcī, factum, cause to totter, shake, weaken.

lābēs, is [akin to **lābor,**] *falling; fall, downfall; blemish.*

labō, āre, āvī, ātum, *totter, give way, be loosened, yield; waver, falter.*

lābor, ī, lāpsus sum, *glide, slide, slip; glide down or away; fall, decline, perish; faint, swoon.*

labor, or labōs, ōris, m., *labor, toil, work, task; workmanship, skill; hardship, trial, distress, suffering, misfortune, calamity, disaster; sorrow; eclipse (I, 742).*

labōrō, āre, āvī, ātum, *work at, elaborate; form, prepare, fashion.*

Labyrinthus, ī, m., the *Labyrinth*, built by Daedalus at Gnosus in Crete for the Minotaur. The builder however gave Ariadne the clue with which she guided Theseus through the maze.

lac, lactis, n., *milk; juice of plants (IV, 574).*

Lacaena, ae, f., *Spartan, Lacedaemonian; as a noun, Spartan woman, i. e. Helen.*

Lacedaemonius, a, um, *Lacedaemonian, Spartan.*

lacer, era, erum, *mangled, torn, mutilated, lacerated.*

lacerō āre, āvī, ātum, *tear, mutilate, lacerate, mangle.*

lacertus, ī, m., the *upper arm, arm; brachy arm (brachium is the fore arm, and cubitus the elbow).*

laccessō, ere, īvī, itum, *provoke, irritate, challenge, incite, arouse.*

Lacīnius, a, um, of *Lacinium*, a promontory on the S. coast of Italy; on this was a temple of Juno, who is therefore called *Lacinia* (III, 552).

lacrima, ae, f., *tear.*

lacrimābilis, e, *piteous, tearful.*

lacrimō, āre, āvī, ātum, *shed tears, weep.*

lacus, ūs, m., *lake, pool, mere; stream, river.*

laedō, ere, laesi, laesum, *strike, wound, hurt, injure; wrong, thwart, offend, violate.*

laena, ae, f., *mantle, cloak; it was of a coarse shaggy material fastened by a brooch; and under the Empire was generally worn as an outer cloak by all classes of society.*

Lāertius, a, um, of *Laertes*, father of Ulysses.

laetitia, ae, f., *joy, pleasure.* The wd. means *joy* manifested; **gaudium, joy** felt.

laetor, āri, ātus sum, *rejoice, shew gladness.*

laetus, a, um, *joyful, glad, cheerful, pleased, rejoicing, exulting; prosperous, fortunate, auspicious; fertile, rich, abounding, luxuriant.*

laevus, a, um *left, on the left; stupid, daft; unlucky, misguided; laeva, i. e. manus, the left hand or side; laevum, as adv., on the left.*

lambō, ere, lick, lap; play about or around (II, 684).

lāmenta, ōrum, pl., n., *wailing, lamentation, 'ullagone'.*

lāmentābilis, e, *lamentable, deplorable.*

lampas, adis, f., *torch, firebrand.*

lāniger, era, erum, *wool-bearing, woolly, fleecy.*

laniō, āre, āvī, ātum, *tear, mangle, gore.*

Lāocoön ontis, m., son of Priam, and priest of Apollo and Neptune. The *Laocoon* group of sculpture (found in A.D. 1506) is now in the Belvedere Court of the Vatican Museum.

Lāodamīa, ae, f., wife of Protesilaus; after her husband

was slain by Hector, she killed herself for true love.

Lāomedontēus (or **-ius**), **a, um**, of Laomedon, father of Priam; Trojan.

Lāomedontiadēs, **ae**, **m**, patr., son, or descendant, of Laomedon; pl., the Trojans; often a term of reproach owing to the *perfidy* of Laomedon, whose name was a synonym for broken promises.

lapidosus, **a, um**, full of stones, stony; hard as stone.

lapis, **idis**, **m**., stone; marble.

Lapithae, **ārum**, **m**., the *Lapithae*, a Thessalian tribe who fought with the Centaurs at the marriage of King Pirithous.

lāpsō, **āre** [lābor], freq. slip at every step.

lāpsus, **ūs** [lābor], **m**., slipping, gliding; gliding motion; swoop, flight; course.

laqueāria, **ium**, pl., n., panelled or fretted ceiling, fretted roof.

Lār, **Lāris**, **m**., *Lar*, god of the hearth, household god; guardian spirit; the origin of the worship of the *Lares* is traced to the fact that the Romans buried their dead in their own houses previous to the XII Tables. The wd. itself (*Etruscan*) means 'lord'.

largus, **a, um**, copious, plentiful, large, spacious.

Lārissaeus, **a, um**, of Larissa, a town in Thessaly, the home of Achilles.

lassus, **a, um**, wearied, tired, exhausted.

lātē, widely, extensively, far and wide.

latebra, **ae** [lateō], **f**., hiding-place, retreat; cavern, dark hollow.

latebrōsus, **a, um**, full of hiding-places, crannied; porous.

latēns, **ntis**, hidden, secret; lurking.

lateō, **ēre**, **uī**, (1) intr., be hidden, lurk, skulk; (2) trans., escape the notice of, be unknown to.

latex, **icis**, **m**., liquid (often used of wine).

Latīnus, **a, um** [Latium], of Latium; Latin; as a noun, **Latīnī**, **ōrum**, **m**., the Latins.

Latīnus, **i**, **m**., a king of Latium, father of Lavinia, the second wife of Aeneas.

Latium, **ii**, **n**., a district of Italy, of which Rome was the capital.

Lātōna, **ae**, **f**., mother of Apollo and Diana.

lātrātus, **ūs**, **m**., barking.

lātrō, **āre**, **āvī**, **ātum**, bark, bay.

lātus, **a, um**, broad, wide, extensive; wide-spread, far-flung.

latus, **eris**, **n**., side, flank.

laudō, **āre**, **āvī**, **ātum**, praise, commend.

Laurēns, **ntis**, of Laurentum, early capital of Latium; Laurentian.

laurus, **i**, or **ūs**, **f**., laurel or bay-tree; laurel wreath.

laus, **laudis**, **f**., praise; glory; merit.

Lāvīnia, **ae**, **f**., daughter of Latinus.

Lavinium, **ii**, **n**., a city of Latium, founded by Aeneas and named after Lavinia, his wife.

Lāvīnius, **a, um**, of Lavinium, Lavinian.

Lāvīnus, see **Lāvīnius**.

lavō, **āre** (or **ere**), **lāvī**, **lavitum** (**lautum**, **lōtum**), wash, bathe, lave; wet, moisten, sprinkle.

laxō, **āre**, **āvī**, **ātum**, undo, loosen; slacken, relax; relieve, clear (VI, 412).

laxus, a, um, *loose, loosened, slack.*

lebēs, ētis, m., *kettle, caldron.*

lēctus, a, um, *picked, chosen, choice.*

lectus, ī, m., *couch, bed.*

Lēda, ae, f., *mother of Helen.*

According to the later story, Zeus approached Leda in the shape of a swan, and she brought forth two eggs, out of one of which sprang *Helen*, and out of the other, *Castor* and *Pollux*.

Lēdaeus, a, um [Lēda], of Leda.

lēgifer, era, erum, *law-giving.*

legō, ere, lēgī, lēctum, *collect, gather; furl (sails); skim, sail over, pass by, traverse; choose, select; scan, pick out (with the eye), survey, review.*

Lēnaeus, a, um, *of Bacchus, Bacchic, Lenaeon; so called from the feast held at Athens in honour of the god at the Lenaeon, his oldest sanctuary in that city.*

lēniō, ire, ivī (ii), itum, *soothe, allay, assuage.*

lēnis, e, *soft, gentle, calm, mild.*

lentō, āre, bend.

lentus, a, um (applied to things that will bend more readily than break), *pliant, limber; tough; sluggish* (V, 682).

leō, ōnis, m., *lion.*

Lerna, ae, f., *a marsh near Argos, where Hercules slew the Hydra.*

Lernaesus, a, um, *of Lerna, Lernaean.*

lētālis, e, *deadly, fatal, mortal.*

Lēthaeus, a, um, *of Lethe, the river of the lower world, Lethaeon. A draught of Lethe's waters produced forgetfulness of all their early existence in the souls of the departed.*

lētifer, era, erum, *death-dealing, deadly, fatal.*

lētum, ī, n., *death, destruction, ruin.*

Leucaspis, is, m., *a companion of Aeneas.*

Leucāta, ae (or **ē, -ēs**), *f., also Leucātēs, ae, m., a promontory of the island of Leucadia, crowned with a temple of Apollo. This was the scene of the famed 'Lovers Leap' (Ovid, Heroid. XV).*

levāmen, inis [levō], n., *solace, consolation, comfort.*

levis, e, *light; swift, nimble, rapid; slight.*

lēvis, e, *smooth; slippery; polished.*

levō, āre, āvī, ātum, *lift up, raise; take away, take off; lighten, relieve, support; avert (an omen).*

lēvō, āre, āvī, ātum [lēvis], *smooth, polish.*

lēx, lēgis, f., *law, statute; in pl., conditions, terms.*

libāmen, inis, n., *libation; offering.*

libēns, ntis, *willing, cheerful; often with adv. force.*

Liber, erī, m., *an Italian god, identified with the Greek Bacchus. The Liberalia was a feast held in Rome in honour of Liber on the 17th of March: the boys took their toga virilis on this day.*

libertās, ātis, f., *freedom, liberty.*

libō, āre, āvī, ātum, *take a little of; taste of, sip; pour out, make or offer, as a libation.*

librō, āre, āvī, ātum, *poise, balance; aim, launch.*

Liburni, ōrum, m., *an Illyrian people, living near the head of the Adriatic Sea; they were skilful sailors and built particularly swift vessels.*

Libya, ae, f., *Libya; N. Africa, west of Egypt; Africa.*

Libycus, a, um, of Libya, Libyan; African.

Libystis, idis, f., Libyan.

licet, ēre, licuit and **licitum est,** it is lawful, permitted or allowed; denoting concession, although, though, even if.

lignum, i, n., wood; wooden structure.

ligō, āre, āvī, ātum, tie, bind, pinion.

lilium, ii, n., lily.

Lilybēius, a, um, of Lilybaeum, a promontory of Sicily, on the western coast, a low, rocky point with reefs about it, which made navigation dangerous; mod. C. Boeo.

limbus, i, m., border, hem, edge, fringe.

limen, inis, n., threshold; lintel; door, entrance; dwelling; temple; barrier, in a race-course; region (VI, 696).

limes, itis, m., cross-path (any) path, passage; track, trail.

limōsus, a, um, muddy, miry.

limus, i, m., mud, mire, slime.

lineus, a, um, of flax, flaxen, linen.

lingua, ae, f., tongue; language; note.

linquō, ere, liqui, leave, leave behind; forsake, abandon, desert; give up, relinquish; desist from.

linteum, i, n., 'linen cloth'; sail.

liquefaciō, ere, feci, factum, melt, liquefy; **liquefactus a, um,** molten, liquefied.

liqueus, ntis, [fr. liqueo], liquid, limpid, clear.

liqueus, ntis [liquor], fluid, liquid.

liquidus, a, um [liqueo] fluid, liquid (iter liquidum, skyway, V, 217); clear, serene.

liquor, liqui, flow, run; drip, distil.

litō, āre, āvī, ātum, offer

acceptable sacrifice; make atonement; appease.

litoreus, a, um, of the shore, on the shore.

litus, oris, n., sea-shore, beach, strand [**litus,** the shore as the end of the sea, the strand; **ora,** the shore as the end of the land, the coast; **acta,** the sea-shore as a place of resort].

lituus, i, m., trumpet, clarion.

lividus, a, um, of a leaden color, dull blue, dusky.

locō, āre, āvī, ātum, place, put, set; locate, establish, build.

Locri, ōrum, m., a colony of Locrians from Naryx in E. Locris in Greece who settled in S. Italy.

locus, i, m., pl. **loci, m.,** and **loca, n.,** place, spot; room, space; locality, region; state, condition; opportunity, chance.

longaevus, a, um [longus + aevum], aged, patriarchal.

longē, far, far off, afar; from afar; at great length.

longinquus, a, um, far off, remote, distant; long.

longius, comp. of longē, farther; too far.

longus, a, um, long, prolonged; tedious; distant, remote; vast, deep (I, 749).

loquēla, ae, f., speech, word, discourse.

loquor, i, locutus sum, speak, say; sing (VI, 662).

lōrica, ae [lōrum], f., leather cuirass, corselet, coat of mail. [The corslet of the Roman legionary consisted of thongs (lora) of shoe-leather, faced with metal.]

lōrum, i, n., thong, strap; pl., reins.

lūbricus, a, um, slippery; slimy.

lūceō, ēre, lūxī, shine; gleam.

lūcidus, a, um, clear, bright, shining.

Lūcifer, erī [lūx + ferō], m., the morning-star, the 'light-bringer'.

lūctor, ārī, ātus sum, wrestle, struggle, strive.

lūctus, ūs, m., grief (manifested objectively), sorrow, lamentation, affliction; person., Grief, Sorrow.

lūcus, ī, m., sacred grove; wood, grove.

lūdibrium, ii, mockery, sport, plaything.

lūdō, ere, lūsī, lūsum, play, sport; mock, make sport of; deceive, delude.

lūdus, ī, m., play, game, sport.

luēs, is, f., plague, pestilence, blight.

lūgeō, ēre, lūxī, mourn, bewail, lament.

lūmen, inis [lūceō], n., light, glow, lamp, torch; daylight, day; life; air; eye.

lūna, ae [contr. for *lucna* fr. rt. *luc*], f., moon; moonlight; person., Luna, i. e. Diana.

lūnātus, a, um, moon-shaped, crescent.

luō, ere, luī, atone for.

lupa, ae, f., she-wolf.

lupus, ī, m., wolf.

lūstrō, āre, āvī, ātum, purify; survey, scan, observe; of troops, review; traverse.

lustrum, ī [luō, wash], n., 'bog,' 'morass'; haunt, or den, of wild beasts; forest lair (IV, 151).

lustrum, ī [luō, atone], n., a sacrifice of purification, made by the censors for the nation every five years; *lustrum*, or period of five years; age, i. e. a long period; **lustris labentibus**, in the lapse of ages.

lūx, lūcis, f., light; daylight, day; life; light, glory.

lūxus, ūs, m., indulgence, luxury; splendour, state.

Lyaeus, ī, m., 'deliverer' (i. e. from care), a soubriquet of Bacchus; **Lyaeus, a, um**, of Bacchus, *Lyaeon*.

lychnus, ī, m., light, lamp.

Lycia, ae, f., a country of Asia Minor, mountainous but fertile.

Lycius, a, um, of Lycia, *Lycian*; pl., as a noun, **Lyci**, m., the *Lycians*; they appear as allies of the Trojans in Homer.

Lyctius, a, um, of *Lyctus*, a town in Crete; *Lyctian*, *Cretan*.

Lycūrgus, ī, m., a Thracian king driven into lunacy for opposing the worship of Bacchus.

Lycus, ī, m., a companion of Aeneas.

Lydīus, a, um, of *Lydia*, a country of Asia Minor, *Lydian*; *Etruscan*, i. e. the Etrurians were believed to be descended from the *Lydians*.

lympa, ae, f., pure water, spring water, water; the wd. is allied with **nympha**.

lynx, lycis, m. and f., *lynx*.

M

Machāōn, onis, m., a noted Greek surgeon in the Trojan war, son of Asclepius and Epione.

māchina, ae, f., machine; engine of war; contrivance.

maciēs, ēī, f., leanness, emaciation.

māctō, āre, āvī, ātum, (1) sacrifice, offer; (2) kill, slaughter. [There are probably two related roots (1) **MAG**, great, fr. wh. the notion of supreme worship is deducible; (2) **MAKH**, slaughter.]

macula, ae, f., spot.

maculō, āre, āvī, ātum, *spot, stain.*

maculōsus, a, um, *spotted, mottled, flecked.*

madefaciō, ere, fēcī, factum, *wet, soak.*

madens, ntis, *be moist, dripping.*

madescō, ere, maduī, become *wet, or soaked.*

madidus, a, um, *wet, drenched, dripping.*

Maeander, dri, m., a river of Asia Minor, remarkable for its winding course (hence Eng. 'meander'); *winding; wavy border, in embroidery.*

Maeonius, a, um, of *Maeonia*, a district in Lydia; *Lydian.*

Maeōtius, a, um, of the *Maeotians*, a Scythian race; *Maeotian.*

maerō, ēre, *mourn, grieve, be melancholy.* [This vb. denotes the grief of tears or sad countenance.]

maestus, a, um, *sad, sorrowful, melancholy, gloomy.*

māgālia, ium [a Punic word], *n., huts* (made of branches overspread with clay); *suburbs of Carthage* (IV, 259).

magicus, a, um, *magic.*

magis, *more, rather.*

magister, trī, m., *master, leader; master, helmsman; teacher, tutor, guardian.*

magistrātus, ūs, m., *magistrate.*

māgnanimus, a, um, *great-souled, magnanimous; high-spirited.*

māgnus, a, um, *large, great; powerful; loud; long; grand, mighty; noble; important; māior (nātu, expressed or understood), older, the elder; mākīmus (nātū, expressed or understood), oldest, the eldest; magno* (abl. n.) *at a great price.*

Māia, ae, f., daughter of Atlas and Pleione, the mother of Mercury by Jupiter.

māla, ae, f., *cheek-bone, jaw.*

male, *badly, ill*; its use with an adj. changes a positive to a negative, e. g. **male amīcus**, *hostile*; **male fida** (II, 23); **male sana** (IV, 8).

Malēa, ae, f., a promontory of Laconia, a district of the Peloponnesus: it was regarded with dread by ancient navigators.

malesuādus, a, um, *ill-advising, tempting to crime, desperate.*

malignus, a, um, *malicious, malignant, spiteful; niggardly, scanty* (VI, 270).

mālō, mälle, mālui [**magis + volo**], *wish rather, prefer.*

malum, ī, n., *evil, misfortune, calamity; mischief, pest; wrongdoing, crime.*

malus, a, um, *bad, wicked, evil; hurtful, noxious, poisonous; unkind* (III, 398)

mālus, ī, m., *mast.*

mamma, ae, f., *breast.*

mandātum, ī, n., *charge, command, order, mandate.*

mandō, āre, āvī, ātum [**manus + dō**], *commit, consign, intrust; command, order, charge.*

mandō, ere, mandī, mānsum, *chew, champ; crunch.*

maneō, ēre, mānsī, mānsum, *stay, remain, tarry; abide by, last, endure; await.*

mānēs, ium, m. (i. e. the 'good'), *spirits of the dead, shade, ghost; Manes; gods of the lower world; the lower world; expiation, chastisement, in the world below* (VI, 743).

manicae, ārum, f., *manacles.*

manifestus, a, um [**manus + fendō**, unused], *'that which one hits with the hand'*,

palpable; clear, plain, visible, evident, manifest.

mānō, āre, āvi, *flow, trickle, ooze, drip, drop.*

mantēle, is [**manus**] *n., towel, napkin.*

manus, ūs, *f., hand; handiwork; force; prowess, feats of arms; band, military body or force.*

Mārcellus, i, *m., a Roman family name; esp. (1) M. Claudius Marcellus, the conqueror of Syracuse (212 B. C.); (2) the 'Young Marcellus,' nephew and adopted son of Augustus who died young (23 B. C.).*

mare, is, *n., sea.*

marītus, i [**mās**], *m., husband; suitor (IV, 35).*

marmor, oris, *n., marble.*

marmoreus, a, um, *of marble, marble; smooth as marble, glassy.*

Marpēsīus, a, um, *of Marpesus, a mountain in Paros, an island of the Cyclades, famous for its marble; Marpesian, Parian.*

Mārs, Mārtis, *m., god of war; he was held to be the son of Juno, who bore him in consequence of touching a wonderful spring-flower; meton., war, battle; martial spirit.*

Massyli, ōrum, *m., a tribe of Africa, the most important sub-division of the Mauri Numidae.*

Massylus, a, um, *Massylian, Libyan.*

māter, tris, *f., mother; motherland.*

māternus, a, um, *of a mother, maternal, mother's.*

mātūrō, āre, āvi, ātum, *ripen; quicken, speed.*

mātūrus, a, um, *ripe, mature; advanced (V, 73).*

Maurūsīus, a, um, *Moorish Mauritanian, African.*

Māvors, vortis, *m., another name of Mars.*

Māvortius, a, um, *of Mars, warlike, martial.*

māximus, *sup. of māgnus.*

meātus, ūs, *m., going, motion, course.*

medicō, āre, āvi, ātum, *treat or heal with drugs; drug, medicate.*

meditor, āri, ātus sum, *consider, meditate; plan, purpose, intend.*

medius, a, um, *middle, mid, in the middle, the middle of, between; as a noun, medi-ium, ii, n., the middle; per, in, medios, through, into, the midst of the throng.*

Medōn, ntis, *m., a Trojan.*

medulla, ae [*akin to medius*], *f., marrow.*

Megarus, a, um, *of Megara, a town in Sicily, surnamed 'Hyblaea' to distinguish it from the town in Greece.*

mel, mellis, *n., honey.*

Meliboeus, a, um, *of Meliboea, a town in Thessaly; Meliboean.*

melior, ius, *comp. of bonus, better.*

Melitē, ēs, *f., a sea-nymph.*

melius, *comp., see bene.*

membrum, i, *n., limb, member; pl. (often) body, frame.*

memini, isse [*akin to mens*], (*def.*), *perf. with present meaning, remember, recall; make mention of (I, 203).*

Memmius, ii, *m., a Roman family name.*

Memnōn, onis, *m., son of Aurora and Tithonus, nephew of Priam, and king of the Ethiopians; v. note, I, 489.*

memor, oris, *mindful, grateful; remembered, unforgiving (I, 4).*

memorābilis, e, *memorable, noteworthy.*

memorō, āre, āvī, ātum,
mention, tell, rehearse; speak,
say; call.

mendāx, ācis, lying, false,
deceitful.

Menelāus, ī, m., a son of
Atreus and husband of Helen;
he was king of Sparta, and
joint leader with his elder
brother Agamemnon in the
expedition against Troy.

Menoetēs, is, m., a companion
of Aeneas.

mēns, mentis, f. (1) mind (as
the thinking faculty), reason;
(2) disposition, feeling, heart;
(3) plan, design, purpose;
resolution.

mēnsa, ae [mētior], f., table;
viands, food; feast.

mēnsis, is, m., month.

mentior, irī, itus sum, state
falsely, lie; pretend.

mentitus, a, um [mentior],
counterfeit, feigned; lying.

mentum, ī, n., chin; beard
(VI, 809).

mercor, āri, ātus sum [merx,
merchandise], trade; purchase.

Mercurius, ii, m., 'Maia's
winged child' by Jupiter—
the messenger of the gods.

merēns, ntis, deserving, merit-
ing.

mereō, ēre, uī, itum, and
mereor, ērī, itus sum, de-
serve, merit; earn.

mergō, ere, mersī, mersum,
plunge, sink, overwhelm; hide,
bury, conceal.

mergus, ī [mergō], m., diver,
a kind of water-fowl.

meritum, ī, n., merit, service,
desert.

meritus, a, um, due, deserved,
proper, just.

merus, a, um, pure, unmixed;
as a noun, **merum, ī, n.,** un-
mixed wine, pure wine, wine.

-met, an intensive suffix to
personal pronouns.

mēta, ae, f., turning-post (in
the Roman Circus); goal,
end; boundary, limit; promon-
tory, as a 'turning-point' in
sailing (III, 429):

metallum, ī, n., metal.

metō, ere, messui, messum,
reap, cut; gather (IV, 573).

metuēns, ntis, fearing, fearful,
apprehensive.

metuō, ere, uī, fear, be afraid
of, be apprehensive of.

metus, ūs, m., fear, dread,
apprehension, alarm; person.,
Fear.

meus, a, um, my, mine.

micō, āre, uī, vibrate, dart;
flash, gleam, glitter.

migrō, āre, āvī, ātum, depart,
go away, migrate.

mīles, itis, m., soldier; col-
lectively, soldiery.

mille, indecl. a thousand; noun
pl., **mīlia, ium, n.,** thousands.

minae, ārum, f. (projecting
pinnacles), threats, menaces,
curses, perils.

Minerva, ae, f. [rt. akin to that
of *mens* and *memini*], god-
dess of wisdom, war, and the
arts; identified with *Pallas*
Athene, the 'Maid of Athens'.
minimē, least, not at all, by no
means.

minister, trī, m. [same rt.
as in *minor*], attendant,
servant; agent; tool, accomplice.

ministerium, ii, n., office,
service, duty.

ministrō, āre, āvī, ātum,
serve; manage, attend to; pro-
vide, furnish.

Mīnōius, a, um, of Minos, king
of Crete.

minor, āri, ātus sum, [akin
to *emineo* and *immineo*], jut
forth, project; threaten, menace.

minor, us, comp. [pos. *parvus*],
less; younger; pl. **minōrēs,**
posterity, descendants.

Mīnōs, ōis, m., a king of Crete,

the centre of the oldest legends of that island, and framer of its earlier Constitution; after his death, a judge in Hades.

Minotaurus, i, m., the Minotaur (*i. e.* Bull of Minos), a monster having a bull's head and a man's body, for which the Cretan labyrinth was constructed by Daedalus to the order of Minos II. It has been pointed out that the Minotaur is the same as the Phoenician Baal Moloch.

minus, neut. of minor; comp., less.

mirabilis, e, wonderful, extraordinary.

mirandus, a, um, to be wondered at, wondrous.

miror, āri, ātus sum, wonder, marvel; wonder at, admire.

mirus, a, um, marvellous, strange.

miscēō, ēre, miscuī, mixtum, mix, mingle; blend, intermingle, unite, join; throw into confusion, agitate, disturb; scatter.

Misēnus, i, m., a Trojan trumpeter. The *Punta di Miseno* still bears his name and attests his legend.

miser, era, erum, wretched, said, unfortunate, miserable, pitiable; **me miserum,** poor me!

miserabilis, e, miserable, pitiable.

miserandus, a, um, deplorable, piteous; hapless.

misereor, ēri, itus sum, and **misereo, ēre, ui, itum,** pity; have pity on ('**miseretur, is qui miserum subleuat; miseratur, is qui conqueritur aliena incommoda**').

miserēscō, ere, feel pity, have compassion (only in poetry).

miseret, ēre, uit, impers., it distresses, etc.; **me miseret,** I pity.

miseror, āri, ātus sum, lament, deplore; commiserate, compassionate.

mītēscō, ere, become mild or gentle.

mītīgō, āre, āvī, ātum [mītis + agō], soften, soothe, appease.

mitra, ae, f., turban, coif, bonnet; an Asiatic headgear, regarded as effeminate by the Romans.

mittō, ere, mīsī, missum, send, despatch; dismiss; pass over, omit; throw, hurl; end, finish (V, 286).

Mnēstheus, eī (eos), m., a Trojan.

mōbilitās, ātis, f., motion, speed, liveliness.

modo [abl. of modus], only, but; if only; just now, but now.

modus, i, m., manner, method; measure, limit.

moenia, ium, n., ramparts, walls; fortifications; city; often used in contrast with **muri**, or as a synonym with **urbs**; **moenia urbis** (II, 234), the inner city.

mola, ae, f., 'mill-stone'; coarse meal, used in sacrifices.

mōlēs, is, f., huge mass, bulk, weight, load, pile; massive structure; dam, mole, dike; engine of war (V, 439); task of difficulty, toilsome effort.

mōlior, iri, itus sum, labor on, build, construct; endeavour, undertake; pause, accomplish; prepare, get ready; **talīa moliri** (I, 564), to take such measures; **molitur iter** (VI, 477), he 'buckles to' the route.

molliō, ire, ivī (iī), itum, soften, soothe, calm, assuage.

mollis, e, soft, tender, delicate, gentle; pliant; subtle; yielding, favourable.

molliter, comp. **mollius,** delicately, deftly.

moneō, ēre, ui, itum [akin

to **memini**, **mens**], remind
advise, warn; teach, show,
predict.

monile, **is**, n., necklace, collar.

monimentum, **i** [**moneo**], n.,
reminder, memorial; monu-
ment; pl., records, chronicles.

monitum, **i** [**moneō**], n., ad-
monition, advice, warning; com-
mand.

monitus, **ūs**, m., warning,
admonition.

Monocus, **i**, m., 'dwelling
alone,' a surname of *Hercules*;
Arx Monoeci, a promontory
west of Genoa, the capital of
Liguria, now called *Monaco*.

mōns, **montis**, m., mountain;
mountainous mass; crag,
cliff.

mōnstrō, **āre**, **āvī**, **ātum**,
show, point out, indicate, in-
form, tell; direct, appoint,
prescribe.

mōnstrum, **i** [**moneo**; cf.
lustrum and *luo*], n., omen,
warning; prodigy, portent;
monster, freak, monstrosity;
frightful or fearful thing.

montānus, **a**, **um**, of a
mountain, mountain-.

mora, **ae**, f., delay; obstruction,
hindrance.

morbus, **i**, m., disease.

moribundus, **a**, **um**, ready to
die, at the point of death;
mortal (VI, 732).

morior, **morī**, **mortuus sum**,
die, expire, perish; **moritūrus**,
a, **um**, fut. part., often ex-
presses strong purpose.

moror, **ārī**, **ātus sum** (1)
intrans., stay, wait, delay
(2) trans., delay, detain, hin-
der; care for, heed.

mors, **mortis**, f., death.

morsus, **ūs** [**mordeō**], m.,
biting, bite; eating, gnawing;
fang; fluke of an anchor.

mortālis, **e** mortal, human;
as a noun, m. and f., man,

mortal; pl., mortals, human
beings.

mortifer, **era**, **erum**, death-
dealing, deadly.

mōs, **mōris**, m., way, manner,
custom, habit, fashion; meas-
ure, rule, precedent; pl., man-
ners, character.

mōtus, **ūs**, m., motion, move-
ment, agility, swiftness.

moveō, **ēre**, **mōvī**, **motum**,
move, stir, shake, disturb, re-
move; excite, cause; trouble,
agitate; ponder, meditate, re-
volve; influence, disclose.

mox, soon, presently, anon;
afterwards, then.

mūcrō, **ōnis**, m., sharp point,
edge; sword point, sword.

mūgiō, **īre**, **īvī** (**īī**), **ītum**, low,
bellow; rumble; moan.

mūgītus, **ūs** [**mūgiō**], n., bel-
lowing, lowing; moaning.

mulceō, **ēre**, **mulsi**, **mulsum**,
stroke gently, pat; soothe, caress.

multiplex, **icis** [**multus** +
plicō], having many folds;
manifold, various.

multo, by much, by far, far.

multum, much, greatly.

multus, **a**, **um**, much, plenteous,
copious.

mūniō, **īre**, **īvī** (**īī**), **ītum**
[**moenia**], wall, fortify; **viam**
munire, to build a road.

mūnus, **eris**, n., service, func-
tion, duty, charge; favour, boon;
present, gift; offering, libation;
prize, reward (in *memoriam*);
service.

mūrex, **icis**, m., purple-fish;
purple dye, purple; pointed
rock (V, 205).

murmur, **uris**, n., murmur,
hum; uproar, shouting ap-
plause.

mūrus, **i**, m., wall, of a city
or camp.

Mūsa, **ae**, f., *Muse*; old (Greek)
form is *Monsa*, akin to *mens*
and *me-mīn-i*.

Mūsaeus, i, m., a Greek poet of the age of Orpheus, *i. e.* of the 'mythical' age. His tomb was shewn at Athens on the Museum Hill, S. W. of the Acropolis.

mūtābilis, e, changeable, fickle, inconstant.

mūtō, āre, āvī, ātum, change, shift, alter; exchange; for intr. sense, the act. with the reflex., or the pass. is used.

Mycēnae, ārum, also **Mycēna, ae, f.**, Mycenae, a city of Argolis, home of Agamemnon.

Myconos, i, f., one of the Cyclades.

Mygdonidēs, ae, m. patr., son of Mygdon, Coroebus (II, 342).

Myrmidones, um, m., the Myrmidons, a Thessalian tribe who fought before Troy under their chieftain Achilles; they have supplied the wd. *myrmidon* to our language.

myrteus, a, um, of myrtle, myrtle-.

myrtus, i, and **ūs, f.**, myrtle-tree, myrtle-branch: myrtle-wreath; spear of myrtle-wood.

N

namque, an emphatic **nam**, for in truth, for indeed.

nāris, is, f., nostril; pl., nostrils, nose.

nārrō, āre, āvī, ātum, tell, narrate, relate.

Nārycius, a, um, of Naryx, a town of E. Locris whence a colony went forth which settled on the coast of Brutium; Narycian.

nāscor, i, nātus sum, be born, be produced; **nāscēns**, new-born, new-foaled (IV, 515);

nātus, born, descended; **nātus deā**, goddess-born.

nāta, ae, f., daughter,

natō, āre, āvī, ātum [nō], swim, float; brim, overflow; of the eyes, swim, *i. e.* from drowsiness.

nātus, i, m., son; pl., children; young.

nauta, ae [nāvis], m., sailor, boatman.

Nautēs, is, m., a Trojan sooth-sayer.

nauticus, a, um, of sailors, nautical.

nāvālis, e [nāvis], of ships, naval; as a noun, **nāvālia, ium, n.**, ship-yard, dock.

nāvifragus, a, um, causing shipwrecks, shipwrecking.

nāvigium, ii, n., ship, boat, vessel.

nāvigō, āre, āvī, ātum, sail, set sail; sail over, navigate.

nāvis, is, f., ship.

nāvita, ae [navis], m., sailor; ferryman.

Naxos, i, f., the largest of the Cyclades, producing corn, wine, oil, and fruit of the finest description.

nē, that . . . not, in order that . . . not, lest; after vbs. of fearing, that; with imper. (poetic) and subj. in prohibition.

-ne, enclitic particle, interrogative, added to the chief word, usually the first; in direct questions, not translated; in indirect questions, *whether*.

nebula, ae, f., mist, fog, cloud.

nec, or **neque**, and not, not, nor; **neque . . . neque**, or **nec . . . nec**, neither . . . nor; **nec nōn**, and also, likewise.

necdum, and not yet.

necesse (nom. and acc.), necessary, unavoidable.

nectar, aris, n., nectar, the drink of the gods wh. Homer describes as a red wine that

Hebe pours out for the immortals; *honey* (I, 433).

nectō, ere, nexuī (nexi), nexum, bind, fasten, tie; join, clamp, unite.

nefandus, a, um, 'not to be mentioned'; *wicked, heinous, abominable*; as a noun, **nefandum, ī, n., impiety, wrong.**

nefās, n., indecl., 'anything contrary to divine law'; *impiety, sin, crime, wrong; monster, wretch*; often with adj. force, *wicked, sinful, horrible.*

negō, āre, āvī, ātum, say that . . . not, say no, deny, refuse.

nēmō, gen. and abl. sing. and the pl. borrowed from nullus [nē + homō], m. and f., no one, nobody, none.

nemorōsus, a, um, full of woods, woody.

nemus, oris, n., a wood (with much pasture land), grove.

Neoptolemus, ī, m., son of Achilles, likewise called Pyrrhus. After his father's death he was taken by Ulixes to Troy, where he distinguished himself for cruelty as well as courage.

nepōs, ōtis, m., grandson; pl., grandchildren, descendants, posterity, children's children.

Neptūnius, a, um, of Neptune, Neptunian; built by Neptune.

Neptūnus, ī, m., god of the sea, identified with the Greek Poseidon from 399 B. C.

neque, see nec.

nequeō, ire, ivī (ii), itum *be unable, cannot.*

nēquiquam [nē + abl. of quisquam], in vain, to no purpose (v. frustra).

nēquis (or nē quis), qua, quid (quod), that no one, that nothing, lest any one, lest any.

Nērēis, idis, f. patr., daughter

of Nereus, a Nereid, a sea-nymph. The sea-nymphs most frequently mentioned in mythology are Amphitrite, Thetis and Galatea.

Nērēius, a, um, of Nereus.

Nēreus, eī, m., a sea-god, dwelling in a resplendent cave in the depths of the Aegean; he is described as a venerable, kindly old man, and represented with leaves of seaweed for hair, and a sceptre or trident.

Nērītos, ī, f., an island near Ithaca.

nervus, ī, m., 'sinew'; cord, string; bow-string.

nesciō, īre, ivī (ii), not to know, be ignorant of; be unacquainted with; nesciō quis = quispiam; nescio quod = some or other.

nescius, a, um, ignorant, unaware.

nēve or neu, and lest, neither, nor; it is the second negative in a final clause.

nex, necis, f., murder, violent death.

nexus, see nectō.

nī, (1) for nisi, if not, unless; (2) old form, = nē, that not, lest (III, 686).

nīdus, ī, m., nest.

nīger, gra, grum, glossy-black, dark, swarthy; gloomy, darkling.

nīgrāns, ntis, black, dusky.

nīgrēscō, ere, nīgruī, darkle.

nīhil, or nīl [nē + hīlum] n., indecl., nothing; often as adv., not at all, by no means.

Nilus, ī, m., the river Nile.

nīmbōsus, a, um, stormy, rainy; cloud-capped (III, 274).

nīmbus, ī, m., rain-storm; rain-cloud, cloud; storm.

nīmīrum [= nē + mīrum], doubtless.

nīmīus, a, um, too much, too

great; neut. **nimium**, as adv., too.
nisi, or **nī** [nē + sī], if not, unless.
nīsus, ūs [nītor], m., striving, effort; pose, posture (V, 437).
Nīsus, ī, m., a companion of Aeneas, and bosom-friend of Euryalus.
nīteō, ēre, uī, shine, gleam, glisten; **nītēns**, shining, sparkling, beaming; glossy, sleek.
nītēscō, ere, **nītuī**, begin to shine, shine, glisten.
nītīdus, a, um, shining, sleek.
nītor, ī, **nīxus** (**nīsus**) sum, lean, or rest, upon; press forward, tread on, climb, mount; to be poised on, as a bird on its wings. (Both **nīsus** and **nīxus** are frequent and classical, but **nīsus** = striving, **nīxus** = leaning upon.)
nīvālis, e, snowy.
nīveus, a, um, snowy; snow-white.
nīx, nīvis, f., snow.
nīxor, āri, strive, struggle.
nō, nāre, nāvī, swim, float.
noceō, ēre, uī, **itum**, injure, harm, work mischief.
nocturnus, a, um, of the night, nocturnal, by night.
nōdō, āre, āvī, ātum, tie, or fasten, in a knot.
nōdus, ī, m., knot, bond; fold, coil.
Nomades, um, m., the Numidians.
nōmen, inis, n., name; fame, renown.
Nōmentum, ī, n., town of the Sabines; mod. Mentana.
nōn, not.
nōndum, not yet.
nōnus, a, um, ninth.
nōscō, ere, **nōvī**, **nōtum**, become acquainted with, learn, recognize.
noster, tra, **trum**, our, ours.
nota, ae [akin to **nōscō**],

f., mark, sign, spot; written character (III, 444).
notō, āre, āvī, ātum, mark, note, observe.
nōtus, a, um, known, well-known.
Notus, ī, m., the south wind; wind, in general; Latinised variant for Auster.
novem, nine.
noviēns, nine times.
novitās, ātis, f., newness.
novō, āre, āvī, ātum, make new, renew; build, construct; change, alter.
novus, a, new, fresh, recent; strange, novel; **novissimus**, a, um, latest; last, parting.
nox, noctis, f., night; darkness; sleep.
noxa, ae [noceō], f., harm; offence, crime.
noxius, a, um, hurtful, harmful; guilty.
nūbēs, is, f., cloud.
nūbila, ōrum, n., clouds.
nūdō, āre, āvī, ātum, strip, lay bare, expose.
nūdus, a, um, naked, bare, uncovered; unburied (V, 871).
nūllus, a, um, no, not any, no one, none; (gen. and abl. used instead of *neminis* and *nemine*.)
num, interrog., in a direct question, not translated, but expecting a negative answer; in an indirect question, whether.
nūmen, inis [nuō], n., 'nod,' divine will, authority, influence, aid or power; divine majesty or presence; godhead; deity, god.
numerus, ī, m., number; multitude; order (III, 446); pl., numbers, measures.
Numidae, ārum, m., the Numidians. The wd. is a Latinised form of the Greek 'nomads'. They dwelt between Mauritania and the territory of

Carthage, in the modern *Algiers*.

Numitor, ōris, m., one of the Alban kings, father of Ilia, and grandfather of Romulus and Remus.

numquam (*nunquam*), [*nē + umquam*], never.

nunc, now, at the present time; as it is (V, 55).

nūntia, ae, f., messenger.

nūntiō, āre, āvī, ātum, announce, report, declare.

nūntius, ii, m., messenger, message, tidings, command.

nūper, lately, recently (as dist. fr. *modo*, it marks a distinct interval).

nurus, ūs, f., daughter-in-law.

nūsqum [*nē + ūsqum*], nowhere; not for a moment (V, 853).

nūtō, āre, āvī, ātum [*nuō*], nod; sway, tremble, totter.

nūtrimentum, i, n., nourishment; fuel (I, 176).

nūtrix, icis, f., nurse.

nympha, ae, f., nymph; v.

lympa. The Nymphs were divided into *Naiads* or water-nymphs; *Oreads* or hill-nymphs; and *Dryads* or forest-nymphs.

Nysa, ae, f., the birthplace of Bacchus; its situation is uncertain.

O

ō, O! oh!

ob, prep. with acc., on account of, for the sake of, for.

obducō, ere, dūxī, ductum, draw before or over, overspread.

obeō, ire, ivī (iī), itum, go towards, against; traverse; encompass, engage in.

obicō, ere, iēcī, iectum [*ob + iaciō*], throw before, against; cast or put before; present, expose; **obiectus, a, um**, lying before, opposite.

obiectō, āre, āvī ātum, 'throw against, or in the way of'; expose.

obiectus, ūs, m., opposition; projection; interposition.

obitus, ūs, m., 'meeting one's death'; downfall, death.

obliquō, āre, āvī, ātum, turn obliquely, slant.

obliquus, a, um, slanting; lying across.

oblītus, a, um, forgetful, regardless.

obliviscor, i, oblītus sum, forget, be forgetful of.

oblivium, ii, n., forgetfulness, oblivion.

obloquor, i, locūtus sum, sing in response; accompany (in music or singing).

oblūctor, āri, ātus sum, struggle against.

obmūtēscō, ere, mūtūi, be- come speechless or dumb; be hushed.

obnitor, i, nixus sum, press, strive, or push, against; struggle, strive, resist.

oborior, oriri, ortus sum, arise, spring up; well.

obruō, ere, ruī, rutum, overwhelm, bury, sink; destroy.

obscēnus, a, um, revolting, repulsive, filthy, foul; ill-boding, ill-omened (III, 241).

obscūrus, a, um, dark, murky, obscure, dim; uncertain, mysterious; unseen (II, 135).

observō, āre, āvī, ātum, watch, observe, note.

obsideō, ēre, sēdī, sessum [*ob + sedeō*], besiege, beset, blockade; occupy, hold.

obsidiō, ōnis, f., siege, blockade.

obstipēscō, ere, stipuī, be astonished, astounded, stunned, horror-stricken.

obstō, āre, stitī, withstand, thwart; be a stumbling-block.

obstruō, ere, strūxī, strūctum, block up, stop up.

obtegō, ere, tēxī, tēctum,
cover up, conceal.
obtorqueō, ēre, torsī, tor-
tum, turn, twist.
obtruncō, āre, āvī, ātum,
cut down, slaughter, butcher.
obtūsus, a, um [obtundō],
blunted, dull; unfeeling (I,
567).
obtūtus, ūs, m., look, fixed
gaze.
obuncus, a, um, bent, hooked.
obvertō, ere, vertī, versum,
turn towards, turn.
obvius, a, um [ob + via],
in the way, on the way to
meet; in the way of.
occāsus, ūs, m., set (of sun);
fall, downfall, ruin.
occidō, ere, cidī, cāsum [ob
+ cadō], fall down, fall;
perish, die.
occubō, āre, lie low; rest,
repose in the grave.
occulō, ere, culuī, cultum,
hide, conceal.
occultō, āre, āvī, ātum, hide,
conceal.
occultus, a, um, hidden, se-
creted.
occumbō, ere, cubuī, cubi-
tum, fall in death, die, meet
death (II, 62).
occupō, āre, āvī, ātum [ob
+ rt. cap-, take], take posses-
sion of, seize, occupy; fill,
overspread, cover; reach (III,
294).
occurrō, ere, currī (cucurrī),
cursum, run to meet, meet;
oppose, thwart; appear, inter-
vene.
Oceanus, ī, m., the ocean.
ōcior, ius, swifter, fleetier.
ōcius, more quickly or swiftly;
sooner.
oculus, ī, m., eye; eyesight.
ōdī, ōdisse, def., hate; pass.,
odio esse.
odium, ii, n., hatred, hate;
enmity.

odor, ōris, m., smell, odor,
scent; fragrance; stench.
odōrātus, a, um, fragrant.
odōrus, a, um, keen-scented.
Oenōtrius, a, um, also Oen-
ōtrus, a, um, of Oenotria,
an old name of Southern Italy;
Oenotrian, Italian.
offa, ae, f., bit, morsel; cake.
offerō, ferre, obtulī, oblātum,
bring to or towards, present,
offer; with reflex., present
one's self, meet.
officium, ii [opus + faciō],
n., service, courtesy, good office;
duty.
Ōileus, eī (eos), m., father of
Ajax 'the Less'. His name-
sake, son of Telamon, towered
head and shoulders over the
other Greek heroes at Troy.
Olearos, ī, f., an island, one of
the Cyclades.
oleum, ī, n., oil, olive oil.
ōlim [akin to archaic form of
ille], formerly, once; at times;
hereafter, one day.
olīva, ae, f., olive, olive tree;
olive branch, olive chaplet.
olīvum, ī [olīva], n., olive oil,
oil.
olle, ollī, etc., old forms for
ille, illī, etc. V. olim.
Olympus, ī, m., a high moun-
tain in Thessaly (nearly 10,000
feet above the sea), the sup-
posed abode of the higher
gods; Olympus, heaven.
ōmen, inis, n., sign, omen,
token, augury; solemn usage;
marriage-rite (I, 346). The
term had particular reference
to a chance word, so far as it
appeared to be a prognostic.
omniñō, wholly, entirely, al-
together.
omniparēns, ntis, all-produc-
ing.
omnipotēns, ntis, omnipo-
tent, almighty.
omnis, e, all, the whole of; every.

onerō, āre, āvī, ātum, load, freight; stow or store away; burden.

onerōsus, a, um, heavy, burdensome.

onus, eris, n., load, burden.

onustus, a, um, laden, loaded.

opācō, āre, āvī, ātum, shade.

opācus, a, um, shaded; dark, gloomy; shady (VI, 208).

operiō, īre, operuī, opertum, cover, hide.

operor, āri, ātus sum, work, be engaged in or busy with.

opertus, a, um, hidden, concealed; as a noun, **operta**,

ōrum, n., hidden, or secret, places.

opīmus, a, um, rich, fertile; sumptuous; **spolia opima**, the 'spoils of honour', i. e. arms taken in battle from the enemy's general in single combat, by a Roman leader commanding under his own auspices. They were consecrated to *Jupiter Feretrius* on the Capitol.

opperior, irī, pertus sum, wait for, await.

oppetō, ere, petivī, petītum, encounter, meet; **mortem oppetere**, court death.

oppōnō, ere, posuī, positum, place opposite or before; expose; **oppositus**, opposing.

opprimō, ere, pressi, pressum, press down, oppress; overwhelm, crush.

oppūgnō, āre, āvī, ātum, assault, besiege.

ops, opis [no nom. or dat. in sing.], f., help, aid, assistance; pl., power, influence; means, riches, wealth, resources.

optō, āre, āvī, ātum, desire, wish for, wish; (sperare implies probability).

opulentus, a, um, rich, wealthy.

opus, eris, n., work; workmanship, work of art; achievement;

of a large ship, **opus urbis**, 'a floating city' (V, 119).

opus, n., indecl., usually with abl.; need, want (e. g. **animis opus**, need of courage).

ōra, ae, f., border, edge; coast, sea-coast; region (v. **litus**).

ōrāculum, ī [ōrō], n., oracle, both the response and the place where it is given.

orbis, is, m., ring, circle, coil, revolution, course; with **terrarum** (expressed or implied), the ring of lands, i. e. the world. (**Orbis terrae** properly refers to the Roman world, and **orbis terrarum** to the whole world, so far as it was known to the Romans.)

Orcus, ī, m., **Orcus**, the prison of the dead, the lower world; meton., *Pluto*, the Roman 'Dis Pater'.

ōrdior, irī, ōrsus sum, begin, esp. to speak; (this wd. is in opposition to **continuarē**); it literally means 'weave'.

ōrdō, inis, m., row, line, order, succession; class, rank, category; **ordine**, duly; **ex ordine**, in due order, successively.

Orēas, adis, f., mountain-nymph *Oread*; v. **Nympha**.

Orestēs, is or ae, m., only son of Agamemnon and Clytemnestra, pursued by the Furies for matricide, finally absolved by the 'voting pebble' of Athene in the court of the Areopagus at Athens.

orgia, ōrum, n., *Bacchic orgies*. (The wd. was the Greek term for ceremonies of a secret character; the 'wildness' was a circumstance sometimes superadded.)

Oriēns, ntis, m., rising sun; dawn, day; the Orient.

origō, inis, f., beginning, origin; descent, birth, lineage.

Ōrion, ōnis, m., a mythical

giant and hunter; after his death by the arrows of *Artemis* made a constellation; his late rising denoted the beginning of winter and its storms.

orior, irī, ortus sum, arise, appear; spring from, be born; spring up.

ōrnātus, ūs, m., apparel; ornament.

ornus, ī, f., mountain-ash.

ōrō, āre, āvī, ātum [ōs], speak; pray, beseech, entreat, beg, implore; plead (VI, 849).

Orontēs, is or **ae**, m., a companion of Aeneas.

Orpheus, eī and **eos**, m., son of Calliope and husband of *Eurydice*, a mythical poet, musician, and prophet. Such was his power in song that he could move trees and rocks, and tame wild beasts thereby.

ortus, ūs, m., rising.

Ortygia, ae, f. (1) another name of *Delos*; (2) an island, part of the city of Syracuse, in Sicily. The name is derived fr. the Greek wd. for quail'.

ōs, ōris, n., mouth; lips; face, countenance; voice, speech, utterance; mouth, entrance.

os, ossis, n., bone.

ōsculum, ī [ōs], n., lip; kiss, (I, 687).

ostendō, ere, tendī, tentum, show, point out; promise (I, 206).

ostentō, āre, āvī, ātum, show off, display, parade, flaunt.

ōstium, iī [ōs], n., door; mouth, entrance.

ostrum, ī, n., purple dye; purple cloth, etc.

Ōthryadēs, ae, m. patr., son of *Ōthrys*, i. e. *Panthus*.

ōtium, iī, n., leisure, idleness, peace, quiet, repose.

ovis, is, f., sheep.

ovō, āre, rejoice, exult; triumph.

P

pābulum, ī [pāscō], n., fodder, pasturage.

Pachȳnum, ī, n., the south-eastern promontory of Sicily; mod. *C. Passaro*.

pacīscor, ī, pactus sum, bargain, barter; stake, hazard; **pactus, a, um**, agreed upon, covenanted, stipulated.

pācō, āre, āvī, ātum [pāx], make peaceful, subdue.

paecān ānis [Paeān, the physician of the Olympian gods; then *Apollo*], m., a hymn to *Apollo*; invocation; hymn of triumph or praise, *paean*.

paenitet, ēre, uit, impers., it repents; **mē paenitet**, I repent, am sorry, regret.

Palaemōn, onis, m., a sea-god; the Romans identified him with *Portunus*, the god of harbours.

palaestra, ae, f., wrestling-place; wrestling match.

Palamēdēs, is, m., a Greek chieftain in the Trojan war; envied by *Ulixes* for his wisdom and ingenuity, and also hated by *Agamemnon* as head of the peace party among the Greeks.

pālans, v. palor.

Palinūrus, ī, m. (1) a Trojan pilot, and (2) a promontory named after him in *Lucania* (VI, 381).

palla, ae, f., mantle, robe; it was worn by the Roman matrons over the *stola* in the same way as the men wore the *toga*.

Palladium, iī [Pallas], n., the *Palladium*, or image of *Pallas*, upon the safe-keeping

of which depended the fate of Troy; Diomedes therefore stole it with the help of Ulixes, and brought it to Argos.

Pallas, adis, f., *Pallas, Athēnē*, a Greek goddess identified with the Roman *Minerva*. Her ordinary insignia are the helmet, the aegis, the lance, the round shield with the Gorgon's head, the olive branch, and the owl.

palleō, ēre, uī, *be pale or wan*; **pallēns, pale, wan,**

pallidus, a, um, pale, pallid.

pallor, ōris, m., paleness, pallor.

palma, ae, f., palm, of the hand; hand; palm-branch or palm-ureath, the symbol of victory; victory; prize; prize-winner.

palmōsus, a, um, abounding in palms.

palmula, ae, f., oar-blade, oar.

pālur, āri, ātus sum, wander, be scattered, straggle; pālāns, straggling, scattered.

palūs, ūdis, f., swamp, marshy water; pool.

pampineus, a, um, of vine-leaves, vine-clad.

Pandarus, ī, m., a Lycian chieftain, an ally of the Trojans (V, 496).

pandō, ere, pandī, passum (pānsu), spread out, expand, unfold, extend; throw open, open; disclose; explain (III, 179).

Panopēa, ae, f., a sea-nymph.

Panopēs, is, m., a Sicilian youth.

Pantagiās, ae, m., a small river in E. Sicily.

Panthūs, ī (voc. Panthū), m., a Trojan priest, son of Othrys and nephew of Hecuba.

papāver, eris, n., poppy.

Paphos, ī, f., a town in Cyprus, sacred to *Venus*.

pār, paris, equal, well-matched; like; even, poised.

parātus, a, um, prepared, ready, equipped.

Parcae, ārum, f., the Fates, identified by the Romans with the Greek *Moirai*, viz. *Clotho*, *Lachesis* and *Atropos*. In art they appear as maidens of grave aspect.

parcō, ere, pepercī (parsī), parcitum (parsum), spare; refrain from using or injuring; abstain, forbear.

parēns, entis [pariō], m. and f., parent, father, mother; ancestor.

pāreō, ēre, uī, obey, comply with; appear.

pariēs, etis, m., wall of a house (as dist. fr. murus, the general term for a wall).

pariō, ere, peperī, partum, bring forth, bear; bring about, procure; secure.

Paris, idis, m., second son of Priam and Hecuba; awarder of the apple of *Eris* to Aphrodite; his elopement with Helen, wife of Menelaus of Sparta, caused the Trojan war. After having treacherously slain Achilles, he himself was fatally wounded in single combat with Philoctetes. In sculpture he is represented as a beautiful, beardless youth with a Phrygian cap.

pariter [pār], equally, on equal terms; at the same time; in even line.

Parius, a, um, of Paros, an island in the Aegean Sea; Parian.

parma, ae, f., small shield, buckler, targe. [The circular leathern shield of the Roman light infantry.]

parō, āre, āvī, ātum, make ready, prepare, get ready.

Paros, **i**, **f.**, one of the *Cyclades*, famous for its marble.

pars, **partis**, **f.**, *part*, *portion*; *side*, *direction*, *quarter*; **pars**

... **pars**, *some* ... *others*.

Parthenopaeus, **i**, **m.**, one of the seven Greek chieftains who fought against Thebes and was killed on the rampart during the storming of that city.

partiō, **ire**, **ivī** (**ii**), **itum**, and **partior**, **irī**, **itus sum**, *share*, *distribute*; *separate*, *divide*.

partus, **a**, **um** [**pario**], *procured*; *provided*; *secured* (V, 229).

partus, **ūs**, **m.**, *bearing*, *birth*; *offspring*.

parum, *too little*, *not enough*; *not*.

parumper, *for a short time* or *little while*.

parvulus, **a**, **um**, *very small*, *little*, *young* (IV, 328).

parvus, **a**, **um** (comp. **minor**, sup. **minimus**), *small*, *little*; **minores**, *descendants*.

pāscō, **ere**, **pāvī**, **pāstum**, *feed*, *sustain*; **pass.**, *feed* (intr.), *graze*; or as dep., *feed upon*; (of fire) *play freely about* (II, 684).

Pāsiphaē, **ēs**, **f.**, wife of Minos, and mother of the *Minotaur*.

passim [**pandō**], *in every direction*, *here and there*, *everywhere*.

passus, see **pator**.

passus, **a**, **um** [**pandō**], *outstretched*, *outspread*; *loose*, *dishevelled*, *flowing*.

passus, **ūs**, **m.**, *step*, *pace*.

pāstor, **ōris** [**pāscō**], **m.**, *herdsman*, *shepherd*.

Patavium, **ii**, **n.**, a city of Northern Italy, now *Padua*; it was famous for its woolen manufactures, and as the birthplace of *Livy*.

patefaciō, **ere**, **fēcī**, **factum**, *throw open*, *open*.

pateō, **ēre**, **uī**, *stand*, *lie*, or *be open*; *open*; *stretch*, *extend*; *be plain*, or *evident*; **patēns**, *open*, *unobstructed*, *clear*.

pater, **tris**, **m.**, *father*, *sire*; in pl. often (1) *patricians*, (2) *senators*, (3) *ancestors* (poet); (sometimes, *parents*, *elders*, *leading men*); **pater** is often used as a term of respect or veneration, in connection with *Neptune*, *Aeneas*, *Anchises*, etc.

patera, **ae** [**pateō**], **f.**, *saucer-like bowl* or *cup*, *libation-bowl*.

paternus, **a**, **um**, of a father, *paternal*, *father's*.

patēscō, **ere**, **patuī**, *begin to open*, *open to view*; *become clear*, *disclosed*; *to be opened*, *open*; *be disclosed*, *be revealed*, *be manifest*.

patiēns, *enduring*, *permitting*, *submissive*, *patient*.

pator, **i**, **passus sum**, *suffer*, *endure*, *submit to*; *permit*.

patria, **ae** [*i. e.* **patria terra**], **f.**, *native land*; *land*, *country*.

patrius, **a**, **um**, of a father, *paternal*, *ancestral*; of one's country or nation, *native*.

patruus, **i** [**pater**], **m.**, *uncle*, *i. e.* *paternal uncle*; the *patruus* was the proverbial type of severe propriety.

paucus, **a**, **um**, *small*, *little*; pl. *few*, *a few*.

paulatim, *little by little*, *gradually*.

paulisper, *for a little while*.

paulum, *a little*, *somewhat* (III, 597).

pauper, **eris**, *poor*, *humble*; of *humble means*.

pauperiēs, **ei**, *poverty*, *narrowness of means*.

pavidus, **a**, **um**, *trembling*, *affrighted*; *anxious*, *alarmed*.

pavitō, **āre**, *tremble*, *quake*.

pavor, **ōris**, **m.**, *trembling*, *shaking*, *terror*, *fear*, *dread*; *throb-*

bing expectation, fluttering excitement (V, 138).

pāx, pācis, f., *peace; grace, favour, pardon* (III, 261).

pecten, inis [**pectō**], n., 'comb'; *plectrum* or *quill*, an instrument for striking the strings of the lyre.

pectus, oris, n., *breast; heart, feelings; soul, mind, thought*.

pecus, oris, n., 'cattle'; *flock, herd, drove*.

pecus, udis, f., *a single head of cattle, esp. sheep; beast, animal*.

pedes, itis [pēs], m., *foot-soldier; sing., as collective noun, soldiery*.

pelagus, ī, n., *sea, the open sea*.

Pelasgī, ōrum, m., *the Pelasgians, the earliest inhabitants of Greece; Greeks*.

Pelasgus, a, um, *Pelasgian, Grecian*.

Peliās, ae, m., *a Trojan*.

Pelidēs, ae, m. patr., *son, or descendant, of Peleus; Achilles* (II, 548); *Pyrrhus* (II, 263).

pellāx, ācis, *deceitful, wily, crafty, artful*.

pellis, is, f., *skin, hide*.

pellō, ere, pepulī, pulsum, *drive, drive out, expel, banish*.

Pelopēus, a, um, *of Pelops, father of Atreus; Pelopian, Grecian*.

Pelōrus, ī, m., *the N. E. promontory of Sicily; mod. Capo di Faro*.

pelta, ae, f., *shield (small and crescent-shaped)*.

Penātēs, ium [penus], m., *the Penates, or household gods; strictly the guardians of the store-room; they were two in number and presided over the well-being of the house. There were also Penates belonging to the State*.

pendeō, ēre, pependi, *hang, be suspended; lean forward,*

overhang; loiter, linger; hang upon, listen eagerly.

pendō, ere, pependi, pēsum, 'weigh' or 'weigh out'; *pay; suffer, or pay a penalty*.

penetrālia, ium [pl. of **pene-trālis**], n., *inner rooms of a house, interior; of a temple, sanctuary, shrine*.

penetrālis, e, *inner; innermost*.

penetrō, āre, āvi, ātum, *enter, penetrate, go as far as, reach*.

penitus, *deeply, far within; altogether, utterly; far away* (I, 512).

penna, ae, f., *feather, wing*.

Penthesilēa, ae, f., *queen of the Amazons, who came to Priam's aid after Hector's death; mortally wounded by Achilles, her youth and beauty filled the heart of her conqueror with love*.

Pentheus, ei, and eos, m., *a king of Thebes; because he opposed the Bacchic ceremonies, he was torn in pieces by the devotees of the god, including his own mother Agave, who took him for a wild beast*.

penus, ūs or **ī**, m. and f., and **penus, oris**, n., *store of food, provisions*.

peplum, ī, n., *the pepulum, or richly embroidered state-robe, of Minerva; it was woven by the wives and maidens of Attica for the statue of Athene as goddess of the state, and presented at the Panathenaia*.

per, prep. with acc. (1) of space, *through, throughout*, (2) of time, *through, during*, (3) of instrument, *through, by means of*, (4) of cause, *through, on account of*, (5) in adjuration and entreaty, *by*.

peragō, ere, ēgi, āctum, *carry through, carry out, go through*

with; continue, pursue; go through, canvass (VI, 105).

peragrō, āre, āvī, ātum, wander through, travel over, traverse.

percellō, ere, culī, culsum, strike, smite, strike with consternation (I, 413); overthrow.

percurrō, ere, cucurrī (currī), cursum, run through or over, mention cursorily.

percutiō, ere, cussi, cussum [per + quatiō], strike, smite; affect deeply (I, 513).

perditus, a, um [perdō], lost, ruined, undone.

peredō, ere, ēdī, ēsum, devour, consume, waste away.

perēō, ire, ivī (iī), itum, pass away; be destroyed, be ruined, perish, die (used as pass. of perdo).

pererrō, āre, āvī, ātum, wander through or over; survey; try (V, 441).

perfectus, a, um, finished, complete; done in, wrought.

perferō, ferre, tulī, lātum, bear through, convey; with reflex., betake; bring news; bear, endure.

perficiō, ere, fēcī, fectum, perform, execute, finish, complete, achieve.

perfidus, a, um [per + fidēs], 'breaking faith'; faithless, false, treacherous, perfidious.

perflō, āre, blow through or over.

perfundō, ere, fūdī, fūsum, pour over, bedew, drench; bathe; steep, dye.

Pergameus, a, um, of Troy, Trojan.

Pergamum, ī, n., Pergama, ōrum, n. pl., Pergamus, ī, f., the citadel of Troy; an Epirote citadel of the same name (III, 336).

pergō, ere, perrēxī perrēctem [per + regō], go on, proceed, continue.

perhibeō, ēre, uī, itum [per + habeō], hold out, present; maintain, assert, say, tell.

periculum, or periculum, n., trial; risk, danger, peril, jeopardy.

perimō, ere, ēmī, emptum [per + emō], take away entirely; destroy, extinguish, annihilate; kill, slay.

Periphās, antis, m., a Greek, companion of Pyrrhus.

periūrium, iī, n., false oath, perjury.

periūrus, a, um [per + iūs], 'breaking oaths'; perjured.

perlābor, ī, lapsus sum, slip through, glide over.

perlegō, ere, lēgī, lēctum, examine, scan, survey.

permētiō, irī, mēnsus sum, 'measure through'; traverse, travel over.

permisceō, ēre, miscuī, mixtum (mistum), mix, mingle.

permittō, ere, misi, missum, let go; surrender, entrust, commit; allow (**aliquid alicui**), the direct object may be represented by inf., acc. and pass. inf., or **ut**-clause).

permulceō, ēre, mulsi, mulsum or mulētum, 'stroke'; soothe, calm, appease.

pernix, icis [per + nītor], swift, fleet, brisk.

perōdī, ōdisse, hate thoroughly, detest, abhor, loathe; part., **perōsus** (in act. sense), detesting, loathing (VI, 435).

perpetuus, a, um, continuous, entire, whole, perpetual.

perrumpō, ere, rūpī, ruptum, break, or burst, through.

persentiō, ire, sēnsi, sēnsus, feel deeply; perceive clearly.

persolvō, ere, solvi, solūtum, pay; give, render.

personō, āre, uī, make a sound on a musical instru-

ment, sound; make resound or echo.

perstō, āre, stitī, stātum, stand firmly; persist, remain steadfast.

pertaedet, ēre, taesum est, impers., it greatly wearies or disgusts; **me pertaedet,** I am utterly tired of, sick of, disgusted with.

pertentō, āre, āvī, ātum, 'test'; thrill; pervade.

pervenio, ire, vēnī, ventum, come through, arrive, reach.

pervius, a, um, passable, easy of access (II, 453).

pēs, pedis, m., foot; foot-rope (at the end of a sail); **facere pedem,** tack (V, 830).

pestis, is, f., plague, pestilence; infection, taint; destruction, ruin, death; pest, scourge.

Petēlia, ae, f., a town in Brutium; mod. *Strongoli*.

petō, ere, petivī (ii), petītum, aim at, make for; seek (in hostile sense), hence, fall upon, attack; seek (in favourable sense), hence, go to fetch, strive to win; beg, ask, request.

Phaeāces, um, m., the *Phaeacians*, settlers in the island of Scheria early identified as Corcyra (*Corfu*). Their ships were of wondrous sort, traversing the sea without steersman or rudder.

Phaedra, ae, f., daughter of Minos, king of Crete, and wife of Theseus. When her stepson *Hippolytus* refused her love, she compassed his death by slandering him to Theseus.

Phaethōn, ontis ['shining one'], son of *Helios* (who is himself sometimes called *Phaethon*); the sun.

phalanx, angis, f., line, host (of army or navy in close battle order).

phalerae, ārum, f., trappings,

decorations (for the harness on the head or breast of horses); also worn sometimes as signs of military rank.

pharetra, ae, f., quiver.

Phēgeus, eī, m., a Trojan attendant.

Philoctētēs, ae, m., a famous archer, companion of *Hercules*; after he had slain *Paris* with the arrows of *Hercules*, *Troy* was conquered.

Phīnēius, a, um, of *Phineus*; he was struck blind for having deprived his sons of sight upon a false accusation.

Phlegethōn, ontis ['the blazing river'], m., a river of fire in the lower world.

Phlegyās, ae, m., father of *Ixion*; to avenge his daughter, he set fire to the temple of *Apollo* at *Delphi*.

Phoebeus, a, um, of *Phoebus*, *Phoebean*.

Phoebus, ī ['the beaming one'], m., *Phoebus* (*Apollo*), the god of light and life and purity.

Phoenīces, um, m., the *Phoenicians*.

Phoenissa, ae, f., of *Phoenicia*, *Phoenician*; esp. as a noun, a *Phoenician woman*, i. e. *Dido*.

Phoenix, icis, m., the tutor of *Achilles* whom he accompanied to *Troy*.

Pholoē, ēs, f., a slave.

Phorbās, antis, m., a Trojan (V, 842).

Phorcus, ī, m., a sea-god, father of the *Gorgons*, and of the dragon *Ladon* who guarded the apples of the *Hesperides*.

Phryges, um, m., *Phrygians*; *Trojans*.

Phrygius, a, um, *Phrygian*, *Trojan*.

Phthia, ae, f., a town in *Thessaly*, birth-place of *Achilles*.

piāculum, ī [piō], n., *expiatory offering; expiation; crime.*

picea, ae, f., *pitch-pine.*

piceus, a, um, of *pitch*, *pitchy*; *pitch-black.*

pictūra, ae, f., *painting; picture.*

pictūrātus, a, um, *embroidered.*

pietās, ātis, f., *dutiful conduct; devotion, piety; loyalty, patriotism; pity.*

piget, ēre, uit, *impers., it vexes, displeases, irks; me piget, I am vexed, displeased, annoyed.*

pignus, oris, n., *pledge, token, assurance, proof.*

pīneus, a, um of *pine.*

pingō, ere, pīnxi, pīctum, *paint; embroider; tattoo; pīctus, a, um, painted; embroidered; tattooed; variegated, gay-plumaged, bright-plumed.*

pīguis, e, *fat; rich; fertile.*

pinifer, era, erum, *pine-bearing.*

pīnus, ūs, or ī, f., *pine, pine-tree, fir-tree; meton., ship.*

piō, āre, āvi, ātum, *expiate, atone for, appease, assail.*

Pīrithōus, ī, m., son of Ixion, comrade of Theseus in the attempted abduction of Proserpine in Hades, but compelled to pine there in everlasting chains as a punishment, while Theseus was released by Hercules.

piscōsus, a, um, *fishful; fin-haunted.*

pistrīx, icis [see also **pristis**], f., *sea-monster.*

pīus, a, um, that does one's duty (1) to gods, (2) to kindred, (3) to husband or wife, (4) to benefactor, (5) to host or guest, (6) to country, (7) to mankind (said of the gods); thus (1) *good* (2) *dutiful* (3) *tender* (4) *grateful* (5) *honourable* (6) *loyal, patriotic* (7) *merciful, pitiful.*

pīx, pīcis, f., *pitch.*

plācābilis, e [plācō], *easily appeased, propitious.*

placēō, ēre, placuī or placitus sum, *please, be pleasing or agreeable; placet, placitum est, mihi, it is my pleasure, view, decision, etc.*

placidē, *calmly, peacefully, quietly.*

placidus, a, um, *peaceful, calm, quiet; kindly; propitious.*

placitus, a, um, *pleasing, acceptable.*

plācō, āre, āvi, ātum, *quiet, calm, soothe; appease.*

plaga, ae, f., *hunting-net.*

plaga, ae, f., *region, tract, quarter.*

plangor, ōris, m., *striking (of the breast); wailing, lamentation.*

planta, ae, f., *sole of the foot.*

plaudō, ere, plausi, plausum, *beat; clap, flap; beat time (VI, 644).*

plausus, ūs, m., *beating, clapping, flapping; applause.*

Plēm̄yriūm, īi, n., a promontory south of the great harbour of Syracuse in Sicily.

plēnus, a, um [akin to **compleō**, etc.], *full.*

plīco āre, āvi or -ui, ātus or -itus, *fold, coil.*

plūma, ae, f., *feather, plume.*

plumbum, ī, n., *lead.*

plūrimus, a, um, sup. of **multus**, *most; very much; very great; great, huge; full many a.*

plūs, plūris, neut. subst. in sing. followed by partit. gen.; adj., in pl.; *more.*

Plūtōn, ōnis, m., *Pluto*, brother of Jupiter, and king of the lower world. The wd. means 'Giver of Wealth', because it is from the depths of the earth that corn and its attendant blessings are produced.

pluvius, a, um, *bringing rain, rainy.*

pōcūlum, ī, n., *drinking-cup, goblet; cupful* (III, 354).

poena, ae, f., *punishment, penalty, revenge; Poenae, person., the Furies* (IV, 471).

Poenī, ōrum, m., 'Phoenicians'; hence, *Carthaginians*, as Phoenician colonists; v. *Karthago*.

Politēs, ae, m., a son of Priam.

polliceor, ēri, itus sum, *promise.*

polluō, ere, pollui, pollūtum, *defile, pollute; violate, desecrate.*

Pollūx, ūcis, m., twin brother of *Castor*, and master of the art of boxing. On the death of *Castor*, *Pollux*, the immortal son of *Jupiter*, prays his father to let him die too; and so he is permitted to spend alternately one day among the gods his peers, the other in the lower world with his beloved brother. The twin brothers are the ideal types of bravery and dexterity in fight, as well as patrons of the storm-tossed mariner.

polus, ī, m., *the pole, north-pole; heavens.*

Polydōrus, ī, m., a son of *Priam*, put to death for *lucre's* sake, acc. to the tragedians, by *Polymnestor* of *Thrace*.

Polyphēmus, ī, m., a Cyclops, son of *Poseidon*, who held *Ulixes* prisoner in his cave, and devoured several of the latter's companions, until the hero made him drunk and gouged out his eye.

Polyphoetēs, ae, m., a Trojan, priest of *Ceres*.

Pōmetia, ae, f., and Pōmetiī, ōrum, m., a town of the *Volsci*, a Latin tribe.

pompa, ae, f., *solemn procession.*

pondus, eris, n., *weight, burden, mass.*

pōne, behind, after (II, 208).

pōnō, ere, posui, positum, *put, place, set; set up, erect; lay out* (II, 664); *lay aside* (I, 291); *lay before, serve* (IV, 602).

pontus, ī, m., *sea, the deep.*

populāris, e, *of the people, popular.*

pōpuleus, a, um, *of, or belonging to poplars.*

populor, āri, ātus sum, and **populō, āre, āvi, ātum** (*predom. form in Virgil*), *lay waste, ravage, plunder; deprive of, mutilate.*

porriciō, ere, porreci, porrectum [old form for **prōiciō**], *cast, as an offering to the gods.*

porrigō, ere, rēxi, rēctum [**por** (-**prō**) + **regō**], *stretch, or spread out, extend.*

porrō, forward, afar; afterwards, *in course of time* (V, 600).

porta, ae, f., *gate, door, passage, outlet.*

portendō, ere, tendi, tentum (a variation of *pro-tendo*, with specialised meaning); *portend.*

portentum, ī, n., *omen, portent.*

porticus, ūs, f., *colonnade, gallery; porch.*

portitor, ōris, m., *ferryman, boatman.*

portō, āre, āvi, ātum, *bear, carry, bring.*

Portūnus, ī [**portus**], *m., god of harbours. Perhaps originally the god of house and home, taking portus in its old sense of the 'entrance to a house.'*

portus, ūs, m., *harbour, haven, port.*

poscō, ere, poposci, ask, beg, demand; call on (I, 666).

possum, posse, potui [potis + sum], be able, can; can do (with neut. pronoun or adj.).

post, behind; afterwards, after, hereafter, later, then, next; prep. with acc., behind; after.

posterus, a, um, sup. postrēmus and postumus, following, next, succeeding; (nom. sing. masc. is not found).

posthabeō, ēre, uī, itum, place after, esteem less.

postis, is, m., post, door-post, door.

postquam, after that, after, when.

postrēmus, a, um, last, hindmost; at the lower end.

postumus, a, um, last, latest born, i. e. youngest.

potēns, entis, able, mighty, powerful; ruling over, master of.

potentia, ae, f., power, might.

potestas, ātis, f., ability, power; opportunity.

potior, iri, itus sum [potis], become master of, gain, obtain, seize, secure.

potis, pote, able; comp., potior, ius, better, preferable.

potius, rather, preferably.

pōtō, āre, āvi, ātum, also pōtum, drink, tippie.

prae, prep. with abl., before.

praebeō, ēre, uī, itum [prae + habeō], hold out or forth, offer.

praeceđō, ere, cessi, cessum, go before.

praecelsus, a, um, very high, lofty.

praeceps, cipitis [prae + caput], head-foremost, headlong; at headlong speed, in haste, hurried; as a noun, n., verge, dizzy edge.

praeceptum, i, n., rule, order, command, instruction; warning.

praecipio, ere, cēpi, ceptum, anticipate; prescribe.

praecipitō, āre, āvi, ātum, trans., throw headlong, hurl, hurry along; intr., fall headlong, fall, hasten down.

praecipuē, especially, above all.

praecipuus, a, um [prae + capiō], especial, chief, particular, distinguished.

praecīlārus, a, um, famous, distinguished, illustrious

praecō, ōnis, m., herald.

praecordia, ōrum, n., 'parts before the heart', hence 'diaphragm'; heart, breast; vitals.

praeda, ae, f., booty, plunder; prey, game.

praedicō, ere, dixi, dictum, foretell, predict; forewarn.

praedictum, i, n., prediction, prophecy.

praeceō, ire, ivi (ii), itum, go before, lead.

praeferō, ferre, tuli, lātum, bear before; place before, prefer.

praeficiō, ere, fēcī, fectum, set over, put in command of.

praefigō, ere, fixi, fixum, fix on the front or end of; tip, point.

praemetuō, ere, fear, or dread, in advance.

praemittō, ere, mīsi, missum, send forward, ahead, or in advance.

praemium, ii [prae + emō], reward, recompense; prize (always pl. in Virgil).

praeinatō, āre, glide by, flow by.

praepes, etis [prae + rt. of petō], flying forwards, swift of flight; as a noun, winged creature, bird.

praepinguis, e, very fat, rich, or fertile.

praeripio, ere, ripui, reptum, snatch in advance, seize first.

praeruptus, a, um, broken off, precipitous, sheer

praescius, a, um, foreknowing, prescient.

praesēns, entis, present, at hand; in person, before one's eyes; immediate, instant; prompt, ready; helpful, efficacious (III, 611).

praesentiō, ire, sēnsī, sēsum, feel beforehand, have a presentiment of, divine.

praesēpe (-saepe), is [prae + saepēs], n., enclosure; stall, fold; hive (I, 435).

praesideō, ēre, sēdī, preside over, protect.

praestō, āre, stitī, stitum (fut. part. praestaturus), (1) intrans., with dat., excel, surpass (2) trans., perform, shew, exhibit; praestat, it is better.

praetendō, ere, tendī, tentum, stretch forth or before, hold out; praetentus, stretched out before, lying in front of.

praeter, prep. with acc., except; beyond, besides, contrary to; past, by.

praetereā, besides; hereafter (I, 69).

praetereō, ire, ivī (iī), itum, pass by; outstrip.

praeterlābor, ī, lāpsus sum, glide by; sail past.

praetervehor, ī, vectus sum [passive or deponent], to be borne, past; sail by.

praetexō, ere, texuī, textum, fringe, border, edge; cover, cloak, seek to conceal.

praevertō, ere, vertī, outstrip, outrun; anticipate; preoccupy; dep. form used only in pres. tense.

praevideō, ēre, vīdī, vīsum, foresee.

prātum, ī, n., meadow.

prāvus, a, um, crooked, distorted, wrong; as a noun, prāvum, ī, n., wrong, falsehood,

precor, āri, ātus sum, pray to; pray for.

prehendō, ere, hendi, hēsum, and prēndō, ere, prēndī, prēsum, grasp, seize, catch, clutch; overtake.

premō, ere, pressī, pressum, press, press upon, press down, press hard after; oppress; repress; curb; check; control (I, 54).

prēnsō (prehēnsō), āre, āvī, atum [prehendō], grasp, seize.

pressō, āre, āvī, atum [pre-mō], press; squeeze.

pretium, ī, n., price; bribe; reward, prize.

prex, precis, f., prayer, entreaty; nom. sing. not in use.

Priamēius, a, um, of Priam.

Priamidēs, ae, m. patr., son of Priam.

Priamus, ī, m., (1) Priam, king of Troy; (2) a grandson of King Priam. The name Priamus, which is interpreted to mean "ransomed", is supposed to have been given to the last king of Troy after the city's first sacking by Hercules.

pridem, long ago, long since.

primō, at first, at the outset.

primum, first, in the first place; ut, or quum primum, as soon as.

primus, a, um, sup. of prior, first, foremost; first part of; earliest; chief, principal; as a noun, primī, ōrum, m., chiefs; in primis, especially.

princeps, cipis [primus + capiō], first, foremost, chief; as a noun, m., chief, leader, prince; author, founder (III, 168).

principium, ī, n., beginning, commencement; principiō, abl. as adv., in the beginning, in the first place, first.

prior, *us*, former, earlier; first; as a noun, **priōrēs**, *um*, m., forefathers, men of former times.

priscus, *a*, *um*, old, ancient, old-time, old-fashioned.

pristinus, *a*, *um*, former.

Pristis, the name of a Trojan ship (V, 116).

prius, before, sooner.

priusquam, also **prius** . . . *quam*, before that, before.

prō, prep. with *abl.*, in front of; in behalf of; instead of; for, as; in return for.

prō, interj., O! ah! alas!

proavus, *i*, m., great-grandfather; ancestor.

probō, *āre*, *āvī*, *ātum*, approve; test.

Procās, *ae*, m., one of the Alban kings.

procāx, *ācis*, bold, insolent; boisterous, wild.

prōcēdō, *ere*, *cessī*, *cessum*, go forward, advance, proceed; pass (of time); continue.

procella, *ae*, f., heavy wind, blast, squall.

procer, *eris*, m., sing. (acc. case found in Juvenal VIII, 26); pl., chiefs, nobles, princes.

prōclāmō, *āre*, *āvī*, *ātum*, shout aloud; proclaim.

Procris, *idis*, f., wife of Cephalus, by whose unerring spear (the original gift of Artemis to Procris) she was accidentally killed; she is a type of the jealous wife.

procul, at a distance, afar.

prōcumbō, *ere*, *cubui*, *cubitum*, lean; or bend, forward; fall (in death, battle or ruin).

prōcurrō, *ere*, *cucurri* (*curri*), *cursum*, run out, project, jut.

prōcurvus, *a*, *um*, curved, winding.

procus, *i*, m., wooer, suitor; [cf. *precor*].

prōdeō, *ire*, *ivī* (*ii*), *itum*, go, or come, forward, advance.

prodigium, *ii*, n., portent, omen, prodigy.

prōditiō, *ōnis*, f., treason, treachery; charge, of treason (II, 83).

prōdō, *ere*, *didī*, *ditum*, put forth; bring forth, produce, betray; give up; hand down, transmit (IV, 231).

prōducō, *ere*, *dūxī*, *ductum*, lead forth; prolong, protract.

proelium, *ii*, n., battle, combat, fight.

prōfānus, *a*, *um* [*prō* + *fānum*], profane, unholy; uninitiated.

prōferō, *ferre*, *tulī*, *lātum*, carry forward, extend.

prōficiscor, *i*, *profectus sum*, set out, start, depart, come; proceed from.

prōfor, *fārī*, *fātus sum*, speak out.

profugus, *a*, *um*, fleeing, exiled; as a noun, m., fugitive, exile.

prōfundus, *a*, *um*, deep, profound; high.

prōgeniēs, *ei*, f., descent, race; offspring, progeny, stock.

prōgignō, *ere*, *genuī*, bear, bring forth, produce.

prōgredior, *i*, *gressus sum*, go forward, advance, proceed.

prohibeō, *ēre*, *uī*, *itum*, hold back, hinder; keep off, prevent; forbid, prohibit.

prōiciō, *ere*, *ieci*, *iectum*, throw forth, or down; throw away, give up, renounce; **prōiectus**, *a*, *um*, jutting, projecting.

prōlābor, *i*, *lāpsus sum*, glide forward; fall in ruins.

prōlēs, *is*, f., offspring, progeny, race, posterity.

prōluō, *ere*, *luī*, *lūtum*, wet; drench.

prōluviēs, *ei* [*prō* + *luō*], f., discharge, excrement.

prōmereor, ēri, itus sum,
deserve, merit.

prōmissum, i, n., promise.

prōmittō, ere, mīsi, missum,
promise; vow, profess; pledge.

prōmō, ere, prōmpsi, prōmp-
tum [prō + emō], broach,
bring forth, produce; put forth;
sē prōmere, come forth, ap-
pear.

prōnuba, ae [prō + nūbō],
f., bride-escorting, an epithet
applied to Juno as goddess of
marriage.

prōnus, a, um [prō], leaning
forward; sloping, sloping to
the shore (V, 212).

propāgō, inis [prō + rt. of
pangō], f., 'layer' of a vine;
stock, progeny, race.

prope, adv. and prep. with
acc., near.

properē, hastily, quickly, speed-
ily.

properō, āre, āvi, ātum, has-
ten, make haste.

propinquō, āre, draw near,
approach.

propinquus, a, um [prope],
near, neighbouring; as a noun,
relative, kinsman.

propior, ius, nearer.

propius [prope], comp., more
closely; nearer.

prōpōnō, ere, posuī, positum,
set forth, offer, propose, dis-
play.

proprius, a, um, one's own,
special; abiding (III, 85).

propter [prope], prep. with
acc., near; on account of,
because of.

prōpugnāculum, i, bulwark,
defence.

prōra, ae, f., prow.

prōripiō, ere, ripuī, reptum,
drag, or snatch, forth; sē
prōripere, rush out, fling
(in its intr. use).

prōrumpō, ere, rūpi, ruptum,
break forth; cast or belch forth;

prōruptus, a, um, dashing,
rushing.

prōsequor, i, secūtus sum,
follow, attend, accompany; pro-
ceed, continue.

Prōserpina, ae, f., wife of
Pluto, and queen of the nether
world. The Roman name is
regarded (by some) as an
altered form of the Greek
Persephone. As the daugh-
ter of Dēmēter, her symbol
was the cornucopia; as the
spouse of Pluto, she was
represented with rich adorn-
ments and the pomegranate.

prōsiliō, ire, siluī, leap, or
spring, forward.

prōspectō, āre, āvi, ātum
[spiciō], look forth; look out
upon; descry, scan.

prōspectus, ūs [prōspiciō],
m., view, prospect, outlook.

prōsper, or **prōsperus**, a, um
[prō + spēs], favourable,
auspicious, propitious, pros-
perous.

prōspiciō, ere, spexī, spec-
tum, look forward, out, or
forth; descry, peer at, peer.

prōsum, prōdesse, prōfui, be
useful to, profit, avail.

prōtegō, ere, tēxi, tēctum,
cover in front, protect, shelter.

prōtendō, ere, tendī, tentum,
stretch forth, or out, extend.

prōtinus [prō + tenus], right
on, continuously; forthwith.

prōtrahō, ere, trāxi, trāctum,
draw forth, drag forward.

prōvehō, ere, vexī, vectum,
carry forward; **prōvehor**, i,
vectus sum, as middle or
passive, sail on, sail; proceed
(II, 107).

proximus, a, um [sup. of
propior], nearest, next.

prūdētia, ae, f., prescience;
knowledge, skill; wisdom.

prūna, ae, f., live coal.

pūbēns, entis, exuberant, juicy;

downy; luxuriant, rank (IV, 514).
pūbes, eris, mature, full-grown; downy.
pūbēs, is, f., groin, middle, waist; youth, young men; off-spring.
pūbescō, ere, pūbui, come to manhood.
pudeō, ēre, pudui or **puditum** est, be, or make, ashamed; impers., **mē pudet**, I am ashamed.
pudor, ōris, m., sense of shame; modesty, decency, honour, purity; scruples (IV, 55).
puella, ae, f., girl, maiden.
puer, eri, m., boy, son; child.
puerilis, e, of a boy, of boys; boyish.
pugna, ae, f., fight.
pugnō, āre, āvi, ātum, fight; contend against, oppose.
pūgnus, ī, m., fist.
pulcher, chra, chrum, beautiful, fair, handsome; glorious (of action).
pulsō, āre, āvi, ātum [pellō], strike, beat; reach, touch; throb; play upon, strike the strings of a musical instrument; throb.
pulsus, ūs, m., beating, striking; tramp, trampling.
pulverulentus, a, um, covered with dust, dusty.
pulvis, eris, m., dust.
pūmex, icis, m., 'pumice-stone', porous rock; rock.
pūniceus, a, um, 'having the Punic colour', purple.
Pūnicus, a, um, Punic, Carthaginian.
puppis, is, f., stern of a ship; ship.
pūrgō, āre, āvi, ātum [pūrus + agō], cleanse, purify; sē pūrgāre, clear away, vanish.
purpura, ae, f., purple.
purpureus, a, um, purple; bright, lustrous, rosy.

pūrus, a, um, clean, pure; clear; headless (VI, 760).
putō, āre, āvi, ātum (lit., to clean, prune); make clear; reckon, suppose, think; ponder, weigh.
Pygmalion, ōnis, m., brother of Dido.
pyra, ae, f., funeral pile, pyre.
Pyrgō, ūs, f., nurse of Priam's children.
Pyrrhus, ī, m., son of Achilles, also called Neoptolemus.

Q

quā [abl. of **quī** and **quis**, rel., interrog., and indef.], where; how; in any way, anywhere.
quadrigae, ārum [for **quad-riugae**], f., four-horse team; four-horse chariot, chariot.
quadrupēs, pedis, four-footed; as subst., animal (any gender), and esp. horse (m.).
quaerō, ere, quaesivī, quaesitum, search, seek, look for, ask for; inquire; seek (to no purpose), miss (V, 814).
quaesitor, ōris, m., examiner, inquisitor, judge.
quaesō, ere [old form of **quaerō**], beg, pray, beseech; (surviving in class. Latin only in 1st per. sing. and pl. pres. ind.).
quālis, e, interrog. and rel. adj., of what sort, what sort of; such as, as.
quam (1) acc. sing. fem. of **quis** or **qui**; (2) adv., as, than; (3) with superlatives (with or without some part of **possum**), as . . . possible, as . . . I can, could, etc.
quamquam, although; and yet.
quamvis [quam + **vīs**, from **volō**], however much; although.
quandō, (1) adv. (a) interrog. when? (b) indef. at any time,

ever; (2) conj., *when; now that, since.*

quantus, (1) interrog. *how great?* (2) correl. with some part of **tantus** as antecedent, *as; or with some part of tantus* understood, *as, as great as.*

quārē, or **quā rē**, (1) interrog., *why? wherefore?* (2) rel. *wherefore, and therefore.*

quārtus, **a**, **um**, *fourth.*

quassō, **āre**, **āvī**, **ātum** [**quatiō**], *shake violently, brandish; shatter.*

quater, *four times.*

quatiō, **ere**, —, **quassum**, *shake; cause to shake or tremble; beat, flap; torment* (VI, 571).

quattuor, indecl., *four.*

-que, *and; -que . . . -que*, both . . . *and.*

quēō, **quīre**, **quīvī** (**quī**), **quītum**, *be able, can.*

quercus, **ūs**, *f.*, *oak-tree, oak; garland of oak-leaves.*

querella, or **querēla**, ***ae** [**queror**], *f.*, *complaint.*

queror, **ī**, **questus sum**, *complain, lament, bewail.*

questus, **ūs**, *m.*, *complaint; plaintive wail.*

quī, **quae**, **quod**, (1) rel. pron., *who, which, what, that; as;* (2) interrog. pron., *who? which? what?* (3) indef. pron., *any, with sī, nē, num.*

quia, *because.*

quianam, interrog. adv., *wherefore? why? why pray?*

quicumque, **quaecumque**, **quodcumque**, *whoever, whatever, whatsoever, etc.* It is sometimes used (e. g. III, 301) as = *quivis*.

quidem, *indeed, forsooth, at least.*

*Nettleship says that **querella** is the proper spelling.

quīēs, **ētis**, *f.*, *rest, repose; peace, quiet; lull, pause.*

quīescō, **ere**, **quīēvi**, **quīētum**, *rest, be quiet, repose, be still; cease.*

quīētus, **a**, **um**, *peaceful, quiet, restful, calm.*

quīn, (1) in principal clauses (a) interrog., *why not?* (b) affirmative, *nay* (2) in subordinate clauses always followed by subj., *so that . . . not.*

quīnī, **ae**, **a**, *five each; five.* Poets often use distributives in place of cardinals (cf. V, 560).

quīnquāgintā, indecl., *fifty.*

quīppe, *indeed, forsooth, to be sure; since, seeing that.*

Quirīnus, **ī**, *m.*, a name given by the Romans to the deified *Romulus*; it was originally the Sabine name of Mars fr. **curis** = **quiris**, *lance.*

quis, **quid**, subst. interrog. pron., *who? what?* (**quis** is adjectival in I, 615, and III, 317); **quid**, adv., *why? what for? how?*

quis, **qua**, **quid**, indef. pron., *any one, anything.*

quisnam, **quidnam**, *who, pray? who then? what, pray?* (adj. in III, 338). The nom. sing. fem. comes not fr. **quisnam** but fr. **quīnam**.

quisquam, **quidquam** (**quicquam**), *any one, anything;* it is used with negatives, expressed or implied, e. g. **vix** or **si**; is always emphatic, and has no plural and no feminine.

quisque, **quaeque**, **quidque** and (as adj.) **quodque**, *each, every; each one, every one, everything.*

quisquis, **quicquid** (**quidquid**), *whoever, whosoever, whatever, whatsoever.*

quō, (1) rel. and interrog. adv., *where, whither, to what point, why, wherefore*; (2) conj., *that, in order that*.

quōcircā, *for which reason, wherefore*.

quōcumque, *whithersoever, no matter whither, in any direction whatsoever*.

quod [n. acc. of **quī**], *that, in that, because; therefore, wherefore; but, however, moreover*.

quōmōdō, or **quō modō**, *in what way or manner; how? in the manner that, just as*.

quōnam, *whither, pray?*

quondam, *at one time, once, formerly; sometimes, at times; some time, ever* (VI, 876).

quoniam [**quom** + **iam**], *since now, since, because*.

quoque, *also, too*.

quot, indecl., *how many? as many as*.

quotannis, *every year, annually*.

quotiēns, *how often? as often as*.

quousque, *how long? how far?*

quum, *when, whenever; since*.

R

rabidus, **a, um**, *raving, mad; frenzied, frantic*.

rabiēs, **em, ē**, f., *madness, frenzy, rage, fury*.

radius, **ii**, m., *rod; spoke; beam, or ray, of light*.

rādix, **icis**, f., *root*.

rādō, **ere, rāsī, rāsum**, *scrape, shave; graze, skirt*.

rāmus, **i**, m., *branch, bough; wreath*.

rapidus, **a, um** [**rapiō**], *rapid, swift, quick; consuming, devouring*.

rapiō, **ere, rapuī, raptum**, *seize, snatch, catch, carry off;*

snatch up; pillage, ravish; snatch away, rescue; range over or through, scour (VI, 8).

raptō, **āre, āvi, ātum** [**rapiō**], *drag along*.

raptor, **ōris**, m., *robber, plunderer; as an adj., plundering*.

raptum, **i**, n., *plunder, booty, spoil*.

rārēscō, **ere**, lit. *grow thin; grow wider, open out or up* (III, 411).

rārus, **a, um**, *thin; of nets, wide-meshed; scattered, here and there, at intervals; few, faltering, incoherent*.

ratio, **ōnis** [**reor**], f., *reckoning, method, style, plan; reason; good cause* (II, 314).

ratis, **is**, f., *raft; boat, vessel, ship*.

ratus, see **reor**.

raucus, **a, um**, *hoarse; ringing, roaring, resounding*.

re- or **red-**, *inseparable particle, again, back*.

rebellis, **e** [**re-** + **bellum**], *renewing war; rebellious*.

recēdō, **ere, cessī, cessum**, *recede, go back; give way; stand back; disappear*.

recēns, **ntis**, *fresh, recent, new; fresh from; of water, pure* (VI, 635).

recēnsēdō, **ēre, uī, sum** and **situm**, *reckon, count, survey, examine, review*.

recidivus, **a, um** [**re-** + **cadō**], *'falling back'; returning, restored* (IV, 344).

recingō, **ere, cīnxī, cīnctum**, *ungird, loosen*.

recipiō, **ere, cēpī, ceptum**, *get back, recover; admit, receive; with mē, tē, sē, betake one's self; of penalty, exact, inflict*.

reclūdō, **ere, clūsī, clūsum** [**re-** + **claudō**], *open, disclose, reveal; unsheathe*.

recolō, **ere, coluī, cultum**,

'till again'; think over, consider, review.

recondō, ere, didī, ditum, lay up, store; hide, conceal, bury.

recordor, āri, ātus sum [re- + cor], call to mind, recall, remember; almost always with acc.

rēctor, ōris, m., ruler, master; pilot, helmsman.

rēctus, a, um, straight, direct; **rectum, ī, n.,** the right.

recubō, āre, lie back, recline.

recursō, āre, keep coming back, recurring.

recursus, ūs, m., retreating.

recūsō, āre, āvī, ātum [re- + causa], refuse, decline; recoil; be reluctant.

recutiō, ere, cussum, strike back; cause to reverberate; **recussus, a, um,** made to resound.

reddō, ere, didī, ditum, give back, restore; render, pay; hand over, give; utter, answer; make, cause to be.

redeō, ire, ivī (iī), itum, go back, return.

redimiō, ire, iī, itum, bind round, encircle, crown.

redimō, ere, emī, emptum [red- + emō], buy back, ransom, redeem.

reditus, ūs, m., return.

redoleō, ēre, oluī, smell of, am fragrant with.

reducō, ere, duxī, ductum, lead, or bring back, draw back; rescue; **reductus, a, um,** retired, remote; receding (I, 161).

redux, ucis, brought back, returned.

refellō, ere, fellī [re- + fallō], disprove, refute.

referō, ferre, tulī, lātum, bear, bring, or carry, back; restore, reproduce, represent, repeat; report, relate; reply,

answer; with reflex. or in pass., go back, return, retreat, ebb, give way.

refigō, ere, fixī, fixum, unfasten, loosen, remove; abrogate (VI, 622).

reflectō, ere, flexī, flexum, bend, or turn, back; with **animum,** think of.

refringō, ere, frēgī, frāctum, break off.

refugiō, ere, fūgī, intr., flee away, shrink, recede; trans., flee from, shrink from, shun.

refulgeō, ēre, fulsī, flash back, glitter, glisten.

refundō, ere, fūdī, fūsum, pour back; pour out, cause to overflow; **Acheronte refuso,** i. e. A. overflowing.

rēgālis, e, kingly, regal.

rēgificus, a, um, royal, magnificent.

rēgina, ae, f., queen; princess (I, 273).

regiō, ōnis [regō], f., direction; quarter, region, territory.

rēgius, a, um, royal.

rēgnātor, ōris, m., ruler, sovereign.

rēgnō, āre, āvī, ātum, reign; reign over.

rēgnum, ī, n., royal power, sovereignty, kingly rule; kingdom, realm, royal seat.

regō, ere, rēxīm rēctum, guide, direct; rule, govern, control.

rēiciō, ere, iēcī, iectum, throw back or off.

relegō, ere, lēgī, lēctum, retrace, travel or sail past again.

rēligiō, ōnis, f., piety, reverence; religious scruple, rite, offering, object, observance, worship; divine utterance or revelation (III, 363).

rēligiōsus, a, um, sacred, holy. **relinquō, ere, liquī, licum,** leave behind, leave, abandon, leave, i. e. spare (II, 659);

deserere implies dereliction of duty.
reliquiae, ārum [*relinquō*], f., remainder, remnant; remains, leavings.
relūceō, ēre, lūxī, shine back, shine, glow, gleam.
remeō, āre, āvī, return.
remētior, iri, mēnsus sum, measure again; traverse again; observe again; **remensus** is used in pass. sense in II, 181 and III, 143.
rēmex, agis [**rēmus + agō**], m., rower, oarsman; collectively, oarsmen, rowers.
rēmīgium, ii, n., rowing, oarage; collectively, oarsmen + crew.
remittō, ere, mīsī, missum, send back; return, repay; resign, release, yield.
remordeō, ēre, —, morsum, 'bite again'; vex, torment, gnaw, disturb.
removeō, ēre, mōvī, mōtum, remove, take away.
remūgiō, ire, 'bellow back'; resound, re-echo.
rēmus, i, m., oar.
Remus, i, m., brother of *Romulus*; (the penult is short).
renārrō, āre, tell again; recount, relate.
renāscor, i, nātus, sum, 'be born again'; grow again, be renewed.
renovō, āre, āvī, ātum, renew, revive; undergo again.
reor, rēri, ratus sum, reckon, deem, think, calculate, believe; **ratus, a, um**, lit. 'thought out'; fixed, settled, ratified.
repellō, ere, reppulī, repulsum, drive back, repel, repulse; reject, scorn, disdain.
rependō, ere, pendī, pēnsūm, 'weigh back'; pay back; requite; counterbalance, compensate.
repente [**repēns**], suddenly.

reperiō, ire, repperī, reperitum, find, find out, ascertain, discover.
repetō, ere, petivī, petītum, go back to, reseek, repeat, retrace, recall.
repleō, ēre, ēvī, ētum, fill again, fill up, fill.
repōnō, ere, posuī, positum, put back, replace, restore; lay out, lay up, store; lay aside, lay down; **repositus (repositus), a, um**, laid away, buried; remote.
reportō, āre, āvī, ātum, bring, or carry, back; report.
reposcō, ere, demand back; aliquid aliquid, demand a thing from some one.
reprimō, ere, pressi, pressum, press back, check, restrain.
requiēs, ētis, f., rest, repose; respite, breathing-spell; resting-place. (This noun has no dat. sing. and no pl.)
requiēscō, ere, quiēvī, quiētum, rest.
requirō, ere, quisivī, quisitum [**re- + quaerō**], seek; ask; miss, deplore the absence or loss of.
rēs, rei, f., thing, affair, occurrence, event, situation, state of things, action etc.; in pl., adventures, events, history, fortunes, fortune, life, power, the world; in sing. or pl., state, commonwealth.
rēscindō, ere, scidī, scissum, tear down, raze, demolish.
reservō, āre, āvī, ātum, keep back, reserve, save up for.
reses, idis [**re- + sedeō**], inactive, sluggish, dormant.
resideō, ēre, sēdī, remain behind.
residō, ere, sēdī, sit down, settle; subside.
resignō, āre, āvī, ātum, unseal, open.
resistō, ere, stitī, stand still, stop; stand forth; withstand.

resolvō, ere, solvī, solūtum,
unloose, untie, unbind, relax,
open, release; cancel, annul,
disregard.

resonō, āre, āvī, resound, re-
echo, ring; make resound (V,
228).

respectō, āre, look back; look
back at, regard, care for.

respiō, ere, spexi, spectrum,
intr., look back; trans., look
back at or for, look back and
see; have regard for, respect.

**respondeō, ēre, spondī, spon-
sum,** answer, respond; cor-
respond to; be opposite (VI,
23).

respōnsum, ī, n., answer, reply,
response.

**restinguō, ere, stīnxī, stīnc-
tum,** put out, quench.

**restituō, ere, stituī, stitū-
tum [rē- + statuō],** set
up again, restore, re-establish.

restō, āre, stitī, be left, remain.
resultō, āre, —, ātum, 're-
bound'; reverbate, re-echo.

resupīnus, a, um, lying on
the back, thrown back.

**resurgō, ere, surrēxī, surrēc-
tum,** rise again.

rēte, is, n., net.

retegō, ere, tēxī, tēctum,
uncover, reveal, disclose.

retentō, āre, hold back, retard.

retināculum, ī [retineō], 'hold
back'; rope, cable.

retineō, ēre, tinuī, tentum,
hold back, restrain.

retrahō, ere, trāxī, trāctum,
draw back; call back.

retrō, backwards, back.

retrōrsus [i. e. retrōversus],
back, backwards.

reus, ī [rēs], m., originally,
party to an action (2) party
accused (3) party answerable
or responsible for; **voti reus**
(V, 237), bound by vow.

revehō, ere, vexī, vectum,
bring back, restore.

revellō, ere, velli, vulsum,
pull away, tear off; drag away;
dig up, desecrate (IV, 427).

revertō, ere, vertī, and **rever-
tor, ī, versus sum,** turn
back, return.

revinciō, īre, vinxī vinctum,
bind back, bind around, fasten;
festoon.

revisō, ere, revisit.

revocō, āre, āvī, ātum, call
back, recover, regain, revive,
restore; retrace; regather (III,
451); call out (V, 167).

revolvō, ere, volvī, volūtum,
roll back; go back over, repeat;
revolve, ponder; p. p., **revolu-
tus,** changed back; **ter revol-
uta est** (IV, 691), thrice she
sank back.

revomō, ere, throw up, vomit,
disgorge.

rēx, rēgis, m., king; chief,
ruler; with adjectival force,
ruling.

Rhadamanthus, ī, m., one
of the judges in the lower
world; the other two were his
brother *Minos*, king of Crete,
and *Aeacus*, king of Aegina.

Rhēsus, ī, m., a Thracian king,
an ally of Troy, slain by Dio-
mede the very night after
his arrival before that city.
It had been prophesied that
if the white steeds of Rhesus
once drank of the *Xanthus*,
Troy could not be taken.

Rhīpeus, eī, m., a Trojan.

Rhoetēus, a, um (also **Rhoe-
tēius**), of *Rhoeteum*, a prom-
ontory near Troy; *Rhoetean*;
Trojan.

rīdeō, ēre, rīsī, rīsum, laugh,
smile; laugh at, ridicule.

rigēs, entis, stiff.

rigeō, ēre, be stiff.

rigō, āre, āvī, ātum, wet,
moisten, bedew.

rīma, ae, f., crack, chink.

rīmor, āri, ātus sum [rīma],

'tear open'; dig up; pry into, ransack, rummage.
rīmōsus, a, um, full of cracks or chinks; leaky.
ripa, ae, f., bank of a river.
rite, ritually, in due form, with due observances; duly, aright, rightly, well.
rivus, i, m., stream, brook.
rōbur, oris, n., oak-wood, oak-tree, oak; hardwood, timber; strength, firmness, vigour [**rōbur exercitus** = the flower of the army].
rogitō, āre, āvī [rogō], ask often or eagerly.
rogō, āre, āvī, ātum, ask (a question); ask (a favour), ask for. (In either case, it can take an acc. of the person, and acc. or clause of the thing.)
rogus, i, m., funeral pile.
Rōma, ae, f., Rome.
Rōmānus, a, um, of Rome, Roman.
Rōmulus, i, m., founder and first king of Rome, worshipped after his death as Quirinus.
Rōmulus, a, um, of Romulus; Roman (VI, 876).
rōrō, āre, āvī, ātum [rōs], 'drop dew'; drip.
rōs, rōris, m., dew; moisture.
rōscidus, a, um, wet with dew, dewy.
roseus, a, um, rosy, rose-coloured.
rōstrātus, a, um, decorated, or adorned, with beaks (of ships).
rōstrum, i, n., beak, of a bird or of a ship.
rota, ae, f., wheel; round, revolution.
rubescō, ere, rubuī, grow red, redden, blush.
rudēns, entis, m., rope, cord; pl., cordage; sheets; rigging.
rudō, -ivī, -itum, ere, roar, bray, bellow, creak (III, 561).

ruīna, ae, f., falling, fall; downfall, ruin, overthrow, destruction, wrack, catastrophe, convulsion.
rūmor, ōris, m., rumor, report.
rumpō, ere, rūpī, ruptum, burst, break, tear; force (e. g. a passage); violate, destroy; give vent to, utter.
ruō, ere, ruī, rutum, fall in ruin; fall, sink, set; rush or hasten up, e. g. **noxruit**; speed, hurry; trans. upheave, upturn (I, 35).
rūpēs, is [akin to **rumpō**], f., rock, cliff, crag.
rūrsus, also **rūrsum** [i. e. **reversum**], backward; again.
rūs, rūris, n., country; pl., fields.
rutilō, āre, āvī, ātum [rutilus], n., redden, glow, gleam.
Rutulī, ōrum, m., a tribe of Latium whose capital was Ardea. Their chief was Turnas the arch-enemy of Aeneas in Italy.

S

Sabaeus, a, um, Sabaeen, of Saba, in Arabia; Arabian; the Sabaeans were represented by some ancient writers as one of the richest nations in the world, owing to the productivity of their land.
sacer, cra, crum, consecrated, sacred, devoted; accursed; see however note to III, 57.
sacerdōs, ōtis [sacer], m. and f., priest, priestess; bard.
sacrō, āre, āvī, ātum [sacer], consecrate, dedicate, devote.
sacrum, i, n., pl., sacra. ōrum, sacred objects, sacred rites, sacred chants.
saeculum or **saeculum, i, n.**, age; generation.
saepe, often.
saepiō, irē, saepsi, saeptum

[**saepēs**], *hedge in, inclose, surround.*

saeta, **ae**, *f.*, *bristle, stiff hair.*

saeviō, **ire**, **ii**, **itum** [**saevus**], *be fierce or furious, rage; be angry or savage.*

saevus, **a**, **um**, *furious, fierce, fell, ruthless; cruel, dire, grim, terrible, stern.*

Sagaris, **is**, *m.*, *a Trojan slave.*

sagitta, **ae**, *f.*, *arrow, shaft, bolt.*

sāl, **salis**, *m.*, *salt-water, sea, brine.*

Salius, **ii**, *m.*, *an Acarnanian (V, 298).*

Sallentinus, **a**, **um**, *of the Sallentini, a Calabrian people, one of the two Pelasgian tribes who occupied the 'heel' of Italy.*

Salmōneus, **eī**, and **eos**, *m.*, *son of Aeolus; Jove struck him down to Tartarus for attempting to imitate his thunderbolts with burning torches.*

salsus, **a**, **um**, *salted, salt, briny.*

saltē, *at least, at all events.*

saltus, **ūs**, *m.*, *leap, bound; only found in acc. and abl. sing., and acc., dat., and abl. pl.*

saltus, **ūs**, *m.*, *forest-pasture, woodland pasture (level or mountainous); glade; ravine.*

salum, **i**, *n.*, *open sea, sea, deep; only found in acc. and abl. sing.*

salūs, **ūtis** [*akin to salvus*], *f.*, *safety, welfare; deliverance.*

salūtō, **āre**, **āvī**, **ātum** [**salus**], *greet, salute, hail.*

salvēō, **ēre**, *be well; imperative, as a greeting, salvē, hail!*

Samē, **ēs**, *f.*, *an island west of Greece, also called Cephalenia, the largest in the Ionian sea.*

Samos, **i**, *f.*, *an island not far from Ephesus, sacred to Juno.*

sānctus, **a**, **um**, *sacred, inviolable, holy, august; it is the pf. part. pass. of sancio.*

sanguineus, **a**, **um**, *bloody; blood-red; blood-shot.*

sanguis, **inis**, *m.*, *blood, either lit. or in the sense of kinship, stock, family.*

saniēs, **ēi**, *f.*, *bloody matter, gore; slaver (II, 221).*

sānus, **a**, **um**, *sound, whole; sane.*

Sarpēdōn, **onis**, *m.*, *son of Jupiter, king of Lycia, and an ally of Troy in the Trojan War; slain by Patroclus at the storming of the Greek camp.*

sat, *see satis.*

sata, **ōrum** [**serō**, *sow*], *n.*, *standing corn, grain, crops.*

satiō, **āre**, **āvī**, **ātum** [**satis**], *satisfy, sate, appease.*

satis (**sat**), *enough, sufficient; sufficiently.*

sator, **ōris**, *m.*, *sower, creator, sire.*

Sāturnius, **a**, **um**, *of Saturn;*

Sāturnia, **ae**, *f.*, *(1) Saturn's daughter, i. e. Juno.*

Sāturnus, **i** [*akin to serō*, *sow*], *m.*, *Saturn, the ancient Latin god of agriculture and civilisation, in later times identified with the Greek Kronos who, thrust out by Zeus, came across the sea to Latium and settled as king on the Capitoline Hill; his reign was regarded as the Golden Age of Italy.*

saturō, **āre**, **āvī**, **ātum** [**satur**, *full*], *fill, satiate, satisfy, appease.*

satus, *see serō, ere.*

saucius, **a**, **um**, *wounded, pierced, smitten, 'hors de combat'.*

saxum, **i**, *n.*, *rock (a detached fragment), stone; crag, rock (in general).*

Scaea, **ae**, *f.* *Scaean, western;*

in the phrase **Scaea porta**, and **Scaae portae**, the *Scaean*, or *western gate* of Troy, facing the sea and the Grecian camp.

scaena, **ae**, **f.**, 'stage-back-ground' of a theatre; *back-ground*; *stage*; (see however note on IV, 471).

scālae, **ārum** [**scandō**], **f.**, *stairs*; *scaling-ladder*.

scandō, **ere**, *climb*, *mount*, *scale*.

scelerātus, **a**, **um**, *polluted*, *accursed*; *impious*, *wicked*.

scelerō, **āre**, —, **ātum**, *pollute*, *defile*, *desecrate*, *contaminate*.

scelus, **eris**, **n.**, *wicked deed*, *crime*; *wickedness*.

scēptrum, **i**, **n.**, *royal staff*, *sceptre*; *power*, *sway*, *sovereignty* (usually *pl.* in this sense).

scilicet [= **scīre licet**], *of course*, *doubtless*, *forsooth*.

scindō, **ere**, **scidī**, **scissum**, *cleave*, *rend*, *tear*, *divide*.

scintilla, **ae**, **f.**, *spark*.

sciō, **ire**, **scivī** (**ii**), **scītum**, *know*; with *inf.*, *know how*.

Scīpiadēs, **ae**, **m.**, *patr.*, *one of the Scipio family*, *a Scipio*.

scītor, **ārī**, **ātus sum**, *seek*, *to know*, *inquire*; *consult* (an oracle).

scopulus, **i**, **m.**, *rock*, *cliff*, *crag*, *ledge*; *reef*.

scrūpeus, **a**, **um** [**scrūpus**, *sharp stone*], *rough*, *jagged*, *rugged*, *rocky*, *flinty*.

scūtum, **i**, **n.**, *shield*, *i. e.*, *oblong Roman shield*, *constructed of boards covered with leather*, and always carried by the legionaries.

Scylacēum, **i**, **n.**, *a town in Bruttium*.

Scylla, **ae**, **f.** (1) *a dangerous rock*, described as a sea-monster, in the Sicilian straits,

opposite *Charybdis*; (2) *one of the Trojan ships*.

Scyllaeus, **a**, **um**, *of Scylla*.

Scyrius, **a**, **um**, *adj.*, *of Scyros*, an island in the Aegean Sea, E. of Euboea; there Thetis concealed Achilles, and Theseus was treacherously slain. It possessed a famous breed of goats.

sēcēssus, **ūs**, **m.**, *retreat*, *recess*.

sēclūdō, **ere**, **clūsī**, **clūsum** [**sē** + **claudō**], *shut off*, *shut out*, *shut up*; *seclude*, *remove*, *banish*; **sēclūsus**, **a**, **um**, *remote*, *retired*, *secluded*.

secō, **āre**, **secuī**, **sectum**, *cut*; *cut through*; *carve*; *set before one*, *pursue* (see note, VI, 899).

sēcētus, *fr.* **secerno**, *retired*, *withdrawn*, *remote*, *lonely*.

sectus, see **secō**.

secundō, **āre**, *favour*, *prosper*, *second*, *further*.

secundus, **a**, **um** [**sequor**], *following*; hence *second*; of wind or stream, *fair*, *favourable*; of a chariot, *gliding*; of fortune, etc., *favourable*, *propitious*, *successful*.

secūris, **is** [**secō**], **f.**, *axe*.

sēcūrus, **a**, **um** [**sē** + **cūra**], *free from care*, *tranquil*, *composed*; *care-dispelling*; *careless*.

secus, *otherwise*, *differently*; **haud secus**, *so*, *even so*; **haud secus ac**, *just as*, *lit. not otherwise than*.

sed, *but*.

sedeō, **ēre**, **sēdī**, **sessum**, *sit*; *sit down before* (in military sense); *be fixed*, *determined*; *be agreeable* or *pleasing to* (V, 418).

sēdēs, **is**, **f.**, *seat*; *dwelling-place*, *abode*; *resting-place*; *foundation*; *bottom of the sea*.

sedile, **is**, **n.**, *seat*, *bench*.

sēditio, **ōnis** [**sēd** + **eō**], **f.**,

'going away from'; *mutiny, riot, sedition.*

sēdūcō, ere, dūxī, ductum, lead apart or away; *sunder, separate.*

seges, etis, f., 'cornfield'; *standing corn, crop.*

sēgnis, e, *sluggish, slothful, tardy, slow, lazy.*

sēgnitiēs, ēī, f., *slothfulness, sluggishness, laziness.*

Selinus, ūntis, f., a town in Sicily in the S. W. part of the island; twenty miles E. of it were the hot springs *Thermae Selinuntiae*, which were much frequented by the Romans.

semel, once, but once.

sēmen, inis [akin to **serō**, sow], n., seed; pl., elements.

sēmēsus, or sēmiēsus, a, um [semi- + edō], *half-eaten.*

sēmianimis, e [sēmi + anima], *half-alive, half-dead.*

sēminex, necis, *half-dead.*

sēminō, āre, produce.

sēmita, ae, f., narrow way or path, foot-path; dist. fr. **trames**, a bye-way, and fr. **callis**, a rough track.

sēmivir, viri, m., half-man; womanish (IV, 215).

semper, always, ever.

sēmūstus and sēmiūstus, a, um, half-burned, scorched.

senātus, ūs [senex], m., senate.

senecta, ae, f., old age.

senectūs, ūtis, f., old age; person., Old Age.

senex, senis, old, aged; esp. as a noun, m., an old man; comp., senior, often used for **senex**.

sēnī, ae, a, six each; often used for **sex**.

sēnsus, ūs, m., feeling, emotion; spirit; intelligence (VI, 747).

sententia, ae [sentio], f., opinion, sentiment, judgment; purpose, intention.

sentio, ire, sēnsī, sēnsus, perceive, feel; notice, understand, know, find.

sentis, is, m., regularly in pl., thorns, briars, brambles.

sentus, a, um, thorny, rough.

sepultus, a, um, buried.

septem, seven.

septemgeminus, a, um, seven-fold; of the Nile, with seven mouths.

septēnī, ae, a, seven each; also used for **septem**.

septimus, a, um, seventh.

sepulcrum, ī [sepeliō], n., tomb, grave, sepulchre; burial.

sequāx, ācis, following, pursuing (see note on V, 193).

sequor, ī, secūtus sum, follow; go through or over, trace (lit. and metaph.); pursue; comply with, obey; aim at, seek.

serēnō, āre, make clear, serene; **spem fronte serēnat,** hope smiles upon her brow, (IV, 477).

serēnus, a, um, clear, cloudless, serene.

Serestus, ī, m., a companion of Aeneas.

Sergestus, ī, m., a companion of Aeneas.

Sergius, a, um, a Roman family name; *Sergian*.

seriēs, ēī [serō, bind], f., row, succession.

sermō, ōnis [serō, bind], m., talk, conversation; language; report, rumor.

serō, ere, sēvī, satum, sow, beget; **satus, a, um,** sprung from, begotten, son of, seed of.

serō, ere, —, sertum, bind, or join, together, interweave; converse, discuss.

serpēns, entis [serpō], m. and f., snake, serpent.

serpō, ere, serpsī, serptum, creep, crawl, glide; of sleep, steal over.

Serrānus, ī i. m., surname

of C. Atilius Regulus, who was summoned from the plough to the consulship.
serta, ōrum, n., wreaths of flowers, *garlands*.
sērus, a, um, late, too late; *tardy*.
serva, ae, f., female slave.
serviō, ire, ivi (ii), itum, be a slave, *serve*.
servitium, ii, n., slavery, servi- *tude, bondage*.
servō, āre, āvi, ātum, save, *keep, preserve, maintain; re-* *serve; observe, guard, watch;* *haunt, keep close to* (II, 568).
sēsē (sē), see suī.
setius* (sēcius), in an inferior *manner; nōn (haud) setius,* *none the less, nevertheless*.
seu, see sive.
sevērus, a, um, strict, stern, *dour, severe; gloomy, dreadful,* *dismal*.
sī, if; since; in case; whether; *if only*.
sibilus, a, um, hissing.
Sibylla, ae, f. [fr. an old Doric word signifying 'the will of God']. The name given in antiquity to inspired prophetesses of some deity, particularly of Apollo; the Cumaean *Sibyl*.
sic, thus, so.
Sicānī, ōrum, m., the Sicani, *i. e. Sicilians*.
Sicānia, ae, f., Sicily.
Sicānus or Sicānius, a, um, *of the Sicani, Sicilian*.
siccō, āre, āvi, ātum, dry, *stanch*.
siccus, a, um, dry; thirsty.
sicubi [sī + cubi (i. e. ubi)], *if anywhere, wheresoever*.
Siculus, a, um, of Sicily, Sicil- *ian*.
sidereus, a, um, starry.

sīdō, ere, sīdi, settle, alight, *perch*.
Sīdōn, ōnis, f., a city of Phoe- *nicia*.
Sīdōnius, a, um, of Sidon, *Phoenician, Tyrian*.
sidus, eris, n., constellation, *star; weather, season*.
Sīgēus, a, um, of Sigeum, a promontory of the Troad; near it the naval camp of the Greeks was formed.
signō, āre, āvi, ātum, mark, *designate; distinguish; note*.
signum, i, n., mark, sign, token; *signal; figure*.
silentium, ii, n., silence, still- *ness*.
sileō, ēre, uī, be still or silent, *be calm, be motionless; silentēs,* *as a noun, the silent shades,* *the dead*.
silex, icis, m. and f., flint; rock, *crag*.
silva, ae, f., forest, wood; tree, *shoot; shrubbery*.
Silvānus, i [silva], m., the god of forests and fields.
Silvius, ii, m., the name of several kings of Alba Longa, especially the first, *Aeneas Silvius*.
similis, e, like, similar; simil- *imus, very like, identical*.
Simoīs, entis, m., a river near Troy; it crossed the plain of Troy, while the Scamander or Xanthus flowed by its walls.
simplex, icis, simple, unmixed, *pure*.
simul, at the same time, to- *gether; with atque or ac,* *as soon as*.
simulācrum, i [simulō], n., *likeness, image; phantom,* *ghost; semblance, representa-* *tion*.
simulō, āre, āvi ātum [sim-

* Nettleship says that **setius** is the proper spelling.

ilis, make like, imitate, counterfeit; pretend, feign; **simulātus, a, um**, counterfeit, pretended, dissembling.

sīn [sī + nē], if however, but if.

sine, prep. with abl., without.

singulī, ae, a, one to each, single, separate, one by one.

sinister, tra, trum, left, on the left; **sinistra (manus)**, left hand.

sīnō, ere, sīvī, situm, let, allow, permit, suffer.

Sīnōn, ōnis, m., the Greek 'deserter', who persuaded the Trojans to take the wooden horse into their city; he was a kinsman of Ulixes.

sinuō, āre, āvī, ātum, wind, curve, coil; bend.

sinus, ūs, m., curve, fold; bay, gulf; bosom; sail; bend (of a stream), winding course.

sī quis or **sīquis, qua, quid (quod)**, indef. pron., if any one, if any; if anything, if in any respect.

Sīrēnēs, um, f., the Sirens, birds with the faces of maidens, having their home on dangerous rocks near the Campanian coast. By the sweetness of their voices they enticed sailors to land, and then killed them. In Homer there are two, in later writers three Sirens.

Sirius, īi, m., Sirius, the dog-star, representing among the constellations the dog of Orion; it is a Greek wd. meaning 'scorcher'.

sistō, ere, stitī, statum, (1) trans., make to stand, put, place; establish; bring to a stop, stay (2) intr., settle, come to a stop, abide, stay.

sitis, is, f., thirst, drought.

situs, ūs [sīnō], m., position, place, situation; neglect, mould, filth.

sive, or seu, or if, or; as correlatives, whether . . . or, either . . . or.

socer, erī, m., father-in-law; pl., parents-in-law.

sociō, āre, āvī, ātum, associate, unite; make partner in.

socius, īi, m., partner, associate, ally; companion, comrade, friend.

socius, a, um, allied, confederate; friendly; pl. as noun = comrades, mates (often).

sōl, sōlis, m., sun; sunlight, sunshine; day; person., the Sun, i. e. the sun-god.

sōlācium, īi, n., comfort, consolation, solace.

sōlāmen, inis, n., comfort, solace.

soleō, ēre, solitus sum, be wont, be accustomed; **solitus, a, um**, usual, wonted.

solidus, a, um, whole; unimpaired, vigorous; solid.

soliūm, īi, n., seat, throne.

sollemnis,* e, annual, yearly; appointed, stated; solemn; wonted; as a noun, **sollemnia, ium, n.**, solemn rites, ceremonies, sacrifice.

sollicitō, āre, āvī, ātum, disturb, agitate, disquiet, ruffle.

sollicitus, a, um [sollus, whole, + citus, roused], anxious, disquieting, troubled, solicitous; ruffled.

sōlor, āri, ātus sum, comfort, solace, cheer; assuage, make up for.

solum, ī, n., bottom, ground; earth, soil; surface (V, 199).

sōlum, only, alone.

sōlus, a, um, alone, only, sole; lonely.

solvō, ere, solvī, solūtum,

* That **emnis** is a derivative of **annus** has been challenged.

loosen, unbind, untie; dismiss; relax, weaken, benumb; discharge, pay.
somnium, **ii**, n., dream.
somnus, **i**, m., sleep, slumber; person., **Somnus**, the god of sleep.
sonitus, **ūs**, m., sound, din, noise; thunder.
sonō, **āre**, **sonuī**, **sonitum**, sound, resound, clash, ring, rattle, rumble, murmur, roar.
sonōrus, **a**, **um**, noisy, sounding, roaring.
sōns, **sontis**, guilty; esp. as a noun, m. and f., guilty person, criminal.
sonus, **i**, m., sound, noise; tone.
sōpītus, **a**, **um**, lulled to sleep; slumbering; dormant.
sopor, **ōris**, m., deep sleep, slumber; person., Sleep.
sopōratus, **a**, **um**, drugged, soporific.
sopōrifer, **fera**, **ferum**, sleep-bringing.
sopōrus, **a**, **um**, drowsy, slumbrous.
sorbeō, **ēre**, **uī**, suck in, swallow up.
sordidus, **a**, **um**, foul; filthy, squalid.
soror, **ōris**, f., sister; companion (I, 322).
sors, **sortis**, f., lot; casting of lots; oracle; lot, fortune; share, allotment.
sortior, **irī**, **itus sum**, cast lots for, fix by lot; appoint, decide.
sortitus, **ūs**, m., casting of lots, allotment.
sōspes, **itis**, safe, spared, living; ['safe and sound by the blessing of heaven'].
spargō, **ere**, **sparsi**, **sparsum**, scatter, strew, sprinkle; spread abroad.
Sparta, **ae**, f., Sparta, or Lacedaemon, capital of Laconia.

Spartānus, **a**, **um**, Spartan.
spatior, **āri**, **ātus sum** [**spatium**], walk to and fro, promenade.
spatium, **ii**, n., space, interval; time, period; racing-track; opportunity, respite.
speciēs, **ēi**, f., sight, appearance, aspect.
spectāculum, **i**, n., sight, spectacle.
spectō, **āre**, **āvī**, **ātum** [-**speciō**], look at, gaze at, eye.
specula, **ae** [-**speciō**], f., lookout; watch-tower; lofty station, height.
speculator, **ārī**, **ātus sum**, watch, observe; sight; look out for.
spelunca, **ae**, f., cave, cavern, grotto.
spernō, **ere**, **sprēvī**, **sprētum**, spurn, despise, slight, disdain.
spērō, **āre**, **āvī**, **ātum**, hope, look for; image, expect.
spēs, **speī**, f., hope; expectation.
spīculum, **i**, n., point or sting; arrow-point; arrow, dart.
spīna, **ae**, f., thorn.
Spīō, **ūs**, f., a sea-nymph.
spīra, **ae**, f., coil, fold.
spirābilis, **e**, 'that may be breathed'; vital.
spīritus, **ūs**, m., breath; life, spirit; mien, air (V, 648).
spīrō, **āre**, **āvī**, **ātum**, breathe, blow; palpitate; exhale; of a statue, **spīrāns**, life-like; **spirantia aera**, 'the breathing bronze' (VI, 847).
spissus, **a**, **um**, thick, dense, compact, matted.
splendidus, **a**, **um**, resplendent, splendid, sumptuous.
spoliō, **āre**, **āvī**, **ātum**, strip, rob; despoil, deprive of.
spolium, **ii**, n., spoil, plunder, booty, trophy; **spolia opima**, arms taken in war by a Roman general from a foreign commander-in-chief (see note on VI, 855).

sponda, ae, f., *couch*.

spondeō, ēre, **spondō**, spōn-
sum, *promise, pledge, plight*.

spōnsa, ae, f., *one betrothed,*
promised bride.

sponde [akin to **spondeo**, gen.
and abl. sing. only], *volun-*
tarily, of one's own accord
or inclination.

spūma, ae [spuō, spit], f.,
foam, froth, spray.

spūmeus, a, um, *foaming,*
frothy.

spūmō, āre, āvī, ātum, *foam*.
spūmōsus, a, um, *covered*
with foam.

squāleō, ēre, uī, *be rough,*
foul, squalid.

squālor, ōris, m., *filth, foul-*
ness, squalor.

squāma, ae, f., *scale, of a*
fish or serpent.

squāmeus, a, um, *scaly*.

stabilis, e, *firm, steady, last-*
ing.

stabulō, āre, *have an abode,*
stall (obs.).

stabulum, ī [stō], n., *stable,*
stall; haunt, abode.

stāgnō, āre, āvī, ātum, *be*
stagnant, marshy.

stāgnum, ī [stō], n., *'standing*
water'; still water; pool.

statiō, ōnis, f., *station, haunt;*
anchorage.

statuō, ere, **statuī**, **statūtum**,
set up, place, establish, raise,
build.

stella, ae, f., *star*.

stellātus, a, um, *set with*
stars; gleaming; glittering.

sterilis, e, *barren, sterile*.

sternō, ere, **strāvī**, **strātum**,
spread, or stretch, out; scatter,
spread; make smooth; lay
low, overthrow.

Sthenelus, ī, m., *charioteer of*
Diomedes; he was son of
Capaneus and Evadne, and
took part in the expedition of
the Epigoni against Thebes;

at Troy he was one of those
shut up in the wooden horse.

stimulō, āre, āvī, ātum, *goad,*
prick, spur.

stimulus, ī, m., *goad, spur*.

stipes, itis, m., *log; trunk of a*
tree; stem, stock.

stipō, āre, āvī, ātum, *press,*
or pack, together; stow away;
throng, attend.

stirps, **stirpis**, f., *'trunk' or*
'stock' of a tree; race, stock,
family, lineage.

stō, stāre, **stetī**, **statum**,
stand, stand up; (of ships) ride
at anchor, lie beached; stand
firm, abide, continue; impers.,
stat, I am determined (II,
750); rest on, am fixed or
centred on; am (III, 210).

strāgēs, is, f., *carnage*.

strātum, ī [sternō], n., *'some-*
thing spread out'; bed, couch;
pavement.

streptitus, ūs, m., *noise, din,*
crash, rattle, uproar.

strepō, ere, **strepui**, *make a*
noise, rattle, murmur, hum,
roar; ring, resound.

stridō, ere, and **strideo**, ēre,
'make a shrill or harsh noise';
creak, grate; whistle, shriek;
flap, whir; rustle; gurgle, gride
(IV, 689); hiss, twang.

stridor, ōris, *creaking, grating,*
whistling, etc. (see strido).

stringō, ere, **strinxī**, **strict-**
um, *draw, or bind, tight; graze;*
draw a sword; trim.

Strophades, um, f., *two islands*
lying off the coast of Messenia
in the Peloponnesus, where
the Harpies lived (see note
on III, 210).

struō, ere, **strūxī**, **strūctum**,
pile up, build; lay out, set
in order, arrange; devise, con-
trive (something bad).

studium, ī [studeō], n., *zeal,*
eagerness, desire; pursuit; par-
tisanship, cause; deep interest

or attention; backing applause, acclamation.

stupefaciō, ere, fēcī, factum, astound, amaze, stun, stupefy, bewilder.

stupeō, ēre, uī, be amazed, be astounded, be stupefied; be amazed, or bewildered, at.

stūppa, ae, f., tow, oakum, used for ship-calking.

stūppeus, a, um, of tow.

Stygius, a, um, of the Styx, Stygian, infernal; deadly.

Styx, Stygis, f., 'the hated (or hateful) river'; a river of the lower world; originally a goddess, eldest daughter of Oceanus and Tethys, by whom the most solemn oaths were sworn. When one of the gods had to take an oath 'by Styx', Iris fetched some of her sacred water in a golden cup.

suādeō, ēre, suāsīm, suāsum, advise, urge, counsel; invite.

sub, prep. (1) with acc. (a) after words expressing movement that brings one thing under or up to another, *under, up to, out into*, (b) where the idea of motion is absent, *close under* (i. e. at the base of), *close to*; of time, *just before*; (2) with abl., *under, under the protection of, by means of; down in*.

subducō, ere, dūxī, ductum, remove, withdraw; remove stealthily; draw from under or beneath; haul up on the beach, beach.

subeō, ire, iī, itum, (1) intr., go or come up or in, go under, support; occur (to the mind); (2) trans., go or come under, enter, am harnessed to; reach.

subiciō, ere, iēcī, iectum [sub + iaciō], throw, or place, under; reply; **subiectus**

a, um, subdued, subject; bowed, bent.

subigō, ere, ēgī, āctum, drive, propel; subjugate; compel.

subitō, suddenly.

subitus, a, um [subeō], sudden, unexpected.

sublābor, ī, lāpsus sum, sink down; slip away; wane, fail.

sublātus, see tollō, but also **suffero.**

sublimis, e, lofty, uplifted; borne aloft.

subnectō, ere, nexui, nexum, bind, or tie, under or beneath; tie, fasten.

subnixus, a, um, propped up; resting on, seated on; defended by.

subolēs, is [sub + rt. ol-, see **adolēscō**], f., offspring, progeny; same rt. appears in **indoles** and **proles** (**proles**).

subrideō, ēre, rīsī, smile (covertly).

subsīdō, ere, sēdi, sessum, sit, sink, or settle, down; subside; remain below or at the bottom (V, 498).

subsistō, ere, stitī, stop, halt, tarry.

subtēmen, inis, thread, weft.

subter, adv., and prep. with acc. *beneath* (of position or motion); with abl. is poetical and very rare.

subtexō, ere, texui, 'weave under or on'; cover, conceal, veil.

subtrahō, ere, trāxī, trāctum, draw from under; withdraw.

suburgeō, ēre, drive up to, push (a boat) close to.

subvectō, āre, carry, transport, convey.

subvehō, ere, vexī, vectum, bring, or carry, up, convey, bear.

subvolvō, ere, roll up, roll along.

succēdō, ere, cessī, cessum,
come or go under, am yoked to;
come up to (with dat.); enter.

successus, ūs, m., success.

succingō, ere, cīnxi, cinctum,
gird up; gird, equip.

succumbō, ere, cubuī, fall
down, submit, yield, succumb.

succurrō, ere, curri, cursum,
'run to help'; succor; **succur-**
rit, it comes to one's mind,
occurs to.

sūdō, āre, āvi, ātum, sweat;
reek, be drenched with.

sūdor, ōris, m., sweat.

suēscō, ere, suēvi, suētum,
become accustomed; be wont,
be accustomed.

sufferō, ferre, sustulī, sub-
lātum, bear up under; with-
stand.

sufficiō, ere, fēcī, fectum,
dye, tinge, suffuse; supply;
suffice.

suffundō, ere, fūdī, fūsum,
suffuse, fill.

sui, sibi, sē (sēsē), refl. pron.,
himself, herself, itself, them-
selves; as subj. of inf., he, she,
it, they.

sulcō, āre, āvi, plough.

sulcus, ī, m., furrow, trench;
trail.

sulphur, uris, n., sulphur
[in MSS. also **sulfur** and
sulpur].

sum, esse, fui, be, exist, live,
etc.; in pf. tense, be no more
(II, 325).

summa, ae [i. e. rēs], f., main
or chief point, sum, whole, gist.

summergō, ere, mersi, mer-
sum, sink, submerge.

summitto, misi, missum,
send under, submit; **summis-**
sus, a, um, humble, kneeling,
reverent.

summoveō, ēre, mōvi, mō-
tum, remove, drive back, push
aside, make room, clear away.

summus, a, um [sup. of **sup-**
erus], highest, high, lofty, on
high; top of, surface of, edge
of, last; greatest, chief, very
great, mighty.

sūmō, ere, sūmpsi, sūmp-
tum [sub + **emō**], take up,
take; choose, select; inflict.

super, (1) adv., above over;
moreover, besides, further, too
much, remaining (III, 489);
(2) prep. (a) with acc. above,
upon, over (b) with abl. above,
on; about, concerning.

superbia, ae, f., haughtiness,
pride, insolence.

superbus, a, um [super],
haughty, proud, insolent; splen-

did, stately, superb.

superēmineō, ēre, tower above,
overtop.

superimpōnō, ere, —, posi-
tum, put, place, or lay, upon.

supernē, from above, above.

superō, āre, āvi, ātum, (1)
intr., rise above, rise high,
be superior, be left over; sur-
vive (with or without dat.);
(2) trans., pass over or beyond,
over top, rise above, surmount;
pour over; overcome, overpower,
slay; win (V, 155).

supersum, esse, fui, be left,
remain, survive.

superus, a, um, upper, on
high, above; as a noun, **superi,**
m., those above, i. e. not in
the lower world; the gods above.

supinus, a, um [sub], thrown
backwards, on the back (the
opp. is **pronus**); with up-
turned palms, beseeching.

suppleō, ēre, ēvi, ētum, fill
up, supply, recruit.

supplex, icis [sub + **plicō**],
kneeling, humble, supplicat-
ing; as a noun, m. and f.,
suppliant.

suppliciter, submissively, hum-
bly, as a suppliant.

supplicium, īi [supplex], n.,

punishment, penalty (usually of death-penalty); *hideous wound* (VI, 499).

suppōnō, ere, posuī, positum, put, or place, under; substitute.

suprā, prep. with acc., above, over.

suprēmus, a, um [sup. of **superus**], highest; last, final, extreme; **suprēmum,** n., as adv., for the last time.

sūra, ae, f., calf of the leg, leg.

surgō, ere, surrēxī, surrēctum [sub + regō], rise; arise, ascend.

surrigō (uncontr. form of preceding), raise, prick up.

sūs, suis, m. and f., hog; sow.

susciplō, ere, cēpī, ceptum [subs (= sub) + capiō], take up, catch; beget; receive; assume, undertake; 'take up' the conversation, i. e. reply, answer.

suscitō, āre, āvī, ātum, stir up, wake, rouse; incite; rekindle.

suspectus, ūs, m., 'upward view'; height.

suspendō, ere, pendī, pēnsus, a, um, hang up, suspend; **suspēsus, a, um,** hung up, suspended; in suspense; awed; inspired, ecstatic.

suspiciō, ere, spexī, spectrum, look up at; look at, with wonder or admiration; **suspectus, a, um,** suspected, mistrusted, (though the finite part of the vb. does not mean suspect).

suspīrō, āre, āvī, ātum, heave a sigh, sigh.

sūtilis, e, sewed.

suus, a, um, his, her, its, their (own); theirs; suitable, appropriate; propitious.

Sŷchaeus, ī, m., Dido's husband, murdered by her brother *Pygmalion*. To escape wedding the barbarian king

Iarbas, she erected a funeral pyre and stabbed herself upon it. According to the latter story, followed or invented by Virgil, the tragedy was due to Dido's despair at her desertion by Aeneas.

syrtis, is, f., sand-bank, quicksand; esp. pl., the *Syrtes*, two dangerous sand-banks on the N. coast of Africa.

T

tābeō, ēre, 'melt away'; drip, be drenched.

tābēs, is, f., wasting, pining, languishing.

tābidus, a, um, melting away; or (act.) wasting, corrupting.

tabula, ae, f., board, plank.

tabulātum, ī, n., floor, story.

tābum, ī [akin to **tābēs**], n., 'putrid blood'; gore.

taceō, ēre, uī, itum, (1) intr., am silent, keep silence (2)

trans., pass over in silence;

tacitus, a, um, (1) pass., secret, unmentioned (2) in active sense, silent, still, quiet.

tāctus, ūs, m., touch.

taeda, ae, f., pine-wood, torch; marriage-torch; marriage.

taedet, ēre (pertaesum est), impers., it wearies, disgusts, tires.

taenia, ae, f., band, ribbon, fillet.

taeter, tra, trum, foul, loathsome, sickening.

tālaria, ium [tālus, ankle], n., winged sandals (IV, 239).

talentum, ī, n., talent, a Gk. standard of weight and value, which varied in different states; a sum of money equal to about \$1200; the Attic talent was divided into 60 minae or 6000 drachmae.

tālis, e, such, of such a kind or sort.

tam, *so, so much, to such a degree.*

tamen, *nevertheless, however, yet, still.*

tandem [**tam** + **dem**], *at length, at last; in questions, prithee.*

tangō, ere, tetigī, tāctum, *touch, reach; affect, experience, come home to.*

tantus, a, um, *so great, so much, such; tantum*, n. acc. as adv., *so much, only, merely*; gen. **tanti**, *at or of such a price; est tanti*, *is of such consequence.*

tardō, āre, āvī, ātum, *hinder, delay, impede, hamper.*

tardus, a, um, *slow, tardy.*

Tarentum, ī, n., a Greek city of Lower Italy, which revolted to Hannibal in 212 B. C.; its wool and 'purple dye' were famous.

Tarquinius, a, um, *of the Tarquins, Tarquinian; to the gens Tarquinia belonged the fifth and also the last king of Rome.*

Tartareus, a, um, *of Tartarus, infernal.*

Tartarus, ī, m., or **Tartara, ōrum, n.**, *Tartarus; the place of eternal punishment in the lower regions.*

taurīnus, a, um, *of a bull, bull's.*

taurus, ī, m., *bull*

tēctum, ī [**tegō**], n., *'covering'; roof; house, dwelling, home, building, palace; covert.*

Tegeaeus, a, um, *of Tegea, a town in Arcadia, of much note in the heroic age.*

tegmen inis, n., *covering; skin; garb.*

tegō, ere, tēxī, tēctum, *cover; hide, conceal; protect.*

tēla, ae [*akin to tēxō*], f., *warp.*

tellūs, ūris, f., *earth, globe;*

soil; country, land; person. as a goddess, Earth, Tellus.

tēlum, ī, n., *bolt, shaft; javelin; weapon (of any sort); in boxing, blow of the caestus (V, 438).*

temerō, āre, āvī, ātum, *'treat rashly'; violate, profane, desecrate.*

temnō, ere, despise.

temperō, āre, āvī, ātum [**tempus**], (1) *proportion duly, qualify, temper; regulate, allay;* (2) *forbear, refrain from.*

tempestās, ātis [**tempus**], f., *a time; season, weather; storm, tempest; person., Tempest.*

templum, ī, n., *'space marked out', consecrated place; sanctuary, temple, shrine.*

tempus, oris, n., *time, period of time; fit or proper time; the time (II, 522); pl. tempora, temples (of the head).*

tenāx, ācis, *tenacious, persistent in.*

tendō, ere, tetendī, tentum (**tēnsūm**), *stretch, stretch out, extend; distend; strain; raise (the voice); direct, aim; encamp; with inf., strive; with iter etc. bend one's course.*

tenebrae, ārum, f., *darkness, gloom; night; 'world of darkness', the shades.*

tenebrōsus, a, um, *dark, gloomy, pitchy.*

Tenedos, ī, f., *an island off the Troad (II, 21); it still bears the same name.*

teneō, ēre, tenuī, tentum, *hold, have, occupy, inhabit; direct, keep up, observe; hold back, detain, restrain, bind, (see note on I, 400).*

tener, era, erum, *tender, soft, delicate; blooming.*

tentō [*or temptō*], **āre, āvī-ātum** [**tendō**], *try, test, examine, sound; try, attempt; try to get; assail; explore.*

tentōrium, ii [**tendō**], *n.*, tent.

tenuis, e, thin, fine; slight; light, gentle; waning, feeble (V, 690).

tenus, prep. with abl. (sometimes gen.) as far as, up to, down to.

tepidus, a, um, 'lukewarm'; warm.

ter, three times, thrice.

terebrō, āre, āvi, ātum, bore through, pierce; explore; bore out.

teres, etis, round, smooth, rounded; polished.

tergeminus, a, um, threefold, triple, trifōrm. [lit. three born at a birth].

tergum, i, and **tergus, oris**, back, chine; body; hide; **ā tergō**, behind, in the rear.

terminō, āre, āvi, ātum, bound, limit.

terminus, i, *m.*, limit, end, boundary.

terni, ae, a, three each; for **trēs**, three; in sing., triple (V, 120).

terō, ere, trivī, tritum, rub; graze; spend, waste.

terra, ae, f., the earth; land, ground; country; **orbis terrarum**, the whole earth, or world; person., Earth, as a goddess.

terrēnus, a, um, earthly, earth-born.

terreō, ēre, uī, itum, frighten, terrify; frighten off, scare away, deter.

terribilis, e, frightful, dreadful, terrible.

terrificō, āre, terrify, alarm.

terrificus, a, um, terrifying, alarming; dread.

terrītō, āre, affright, scare out of one's wits.

tertius, a, um, third.

testis, is, *m.* and *f.*, witness.

testor, āri, ātus sum, call

to witness; adjure; bear witness to, prove; proclaim.

testūdō, inis, f., tortoise-shell; arch, vault; in war, the name given to the pent-house of shields formed by the soldiers during the storming of a hostile fortification.

Teucer, or Teucrus, i, m., (1) son of Scamander and the nymph Idaea; the most ancient king of Troy, from whom the people were called *Teuceri*. (2) son of Telamon of Salamis; half-brother of Ajax. He was the best archer among the Greeks before Troy.

Teucria, ae, f., Troy-land.

Teucrī, ōrum, m., Trojans.

texō, ere, texui, textum, weave, intermingle, interlace; join; frame, construct.

textilis, e, woven, from the loom.

thalamus, i, m. bed-chamber (esp. nuptial chamber); marriage-couch, marriage; boudoir. The wd. had always the sense of commodiousness.

Thalia, ae, f., a sea-nymph, a daughter of Nereus.

Thapsus, i, f., a peninsula and city of Sicily. There was a more famous *Thapsus* in N. Africa, celebrated for Caesar's victory over the Pompeians in 46 B. C.

theātrum, i, 'seeing-place'; theatre.

Thēbae, ārum, f. (1) Thebes, the capital of Boeotia; the 'two-rivered', seven-gated city.

Thersilochus, i, m., an ally of Troy in the Trojan war.

thēsauros, i, m. (orig. a treasure house); treasure, store, hoard.

Thēseus, ei and **eos, m.**, a king of Athens, lover of *Ariadne*, and slayer of the Cretan Minotaur; founder of

the Attic State; institutor of the Panathenaea and Isthmian games; doomed to sit forever on a rock in Hades for having helped his friend Pirithoüs to carry away Proserpine, but released by Hercules. He was worshipped as a hero at Athens, and was said to have been seen at the battle of Marathon in full armour helping his countrymen.

Thessandrus, ī, m., a Greek chieftain at Troy.

Thetis, idis or **idos, f.,** a sea-nymph, daughter of Nereus and Doris, wife of Peleus, and mother of Achilles. On many occasions she proved herself of assistance to the gods.

Thoās, antis, m., a Greek chieftain.

Thrācius, a, um, Thracian.

Thrāx, ācis, Thracian; pl. as a noun, m., *Thracians*.

Thrēicius, a, um, of Thrace.

Thrēissa or **Thrēssa, ae, Thracian woman.**

Thybris, is or **idis, m.,** poetic name of the *Tiber*.

Thȳias, adis, f., a female worshipper of Bacchus, a *Bacchante*.

Thymbraeus, a, um, of Thymbra, Thymbraean; an epithet of Apollo, who had a temple in Thymbra, a town in the Troad.

Thymoetēs, ae, m., a Trojan.

thymum, ī, n., thyme.

Tiberinus, a, um, of the Tiber; as a noun, m., the god of the *Tiber*, i. e. 'Father Tiber'. He was an old king of the country who was said to have been drowned while crossing the river *Albula*, which thenceforth was named Tiber after him. He raised Rhea Silvia, the mother of Romulus and

Remus—who had been thrown into the Tiber—to the position of his consort and of goddess of the stream.

tigris, is or **idis, m.** and **f., tiger, tigress.**

Timāvus, ī, m., a river of Venetia emptying into the Adriatic Sea; little more than a mile long, but of great size and depth.

timeō, ēre, uī, fear, be afraid of, dread; be anxious, apprehensive.

timidus, a, um, fearful, timid, cowardly.

timor, ōris, m., fear, dread, alarm, anxiety, cowardice.

tingō, ere, tinxī, tinctum, wet, bathe, dip.

Tisiphonē, ēs, f., 'avenger of murder'; one of the Furies; the other two were *Allecto*, 'she who rests not', and *Megæra*, 'the jealous one'.

Titān, ānis, m., (1) son of Coelus and Vesta, elder brother of Saturn, and ancestor of the Titans who contended with Saturn for the sovereignty of Heaven, but were precipitated into Tartarus by the thunderbolt of his son Jupiter; (2) a grandson of the above, son of *Hyperion*, the Sun-God.

Titānius, a, um, of the Titans, Titanian.

Tithōnus, ī, m., son of Laomedon, husband of *Aurora*, father of Memmon, and brother of Priam. His wife obtained for him from Zeus the gift of immortality, but forgot at the same time to ask for eternal youth.

titubō, āre, āvim ātum, totter, stagger; vestigia titubata (V, 332), reeling.

Tityos, ī, m., a giant in Euboea, slain by the arrows of Apollo and Artemis for having offered

violence to their mother. For this outrage two vultures in Hades perpetually gnawed at his liver.

Tmarius, a, um, of *Tmaros*, a mountain in Epirus.

togātus, a, um, wearing the *toga* (its use was forbidden to exiles and foreigners; it was indispensable on all official occasions, even in imperial times).

tolerābilis, e, bearable, endurable, tolerable.

tollō, ere, sustuli, sublātum, lift up, raise, take up, carry up, take away.

tondeo, ēre, totondi, tōnsum, shear, clip, crop, trim; graze on, crop.

tonitrus, ūs, m., thunder.

tonō, āre, uī, thunder, roar, rumble; thunder forth; invoke loudly.

Torquātus, ī, m., surname of T. Manlius, so called because he appropriated the neck-chain or torque of a Gaul whom he slew in single combat.

torqueo, ēre, torsi, tortum, turn, twist, wind, whirl, hurl, dash, throw up.

torrens, ntis [torreo], m., torrent.

torreo, ēre, torruī, tostum, parch, burn, roast, scorch; of water, boil, rush.

tortus, ūs, m., twisting, coil.

torus, ī, m., (1) bulging or protuberance (2) muscle (3) bolster, cushion, so named from its protuberances; bed, sofa, couch; seat.

torvus, a, um, stern, wild, grim.

tot, so many.

totidem, just as many, the same number, as many.

totiens, so often, so many times.

tōtus, a, um, the whole, all, entire.

trabs or trabēs, is, f., beam, timber; trunk of a tree; ship (III, 191).

trāctābilis, e, tractable, manageable; yielding, pliant; of weather (with **nōn**), inclement, stormy.

trāctus, ūs, 'stretch'; region, tract, quarter, extent.

trādō, ere, didi, ditum, hand over, render, consign, intrust.

trahō, ere, trāxi, trāctum, draw, drag; drag along, take with one; draw off, drag away; draw in; draw out, bring out; draw on, extend, protract.

trāciō, ere, iēcī, iectum, (1) throw across or through, put, or pass, through; (2) pierce, transfix.

trāmes, itis, bye-way, cross-cut; path, track, m., footpath, path; way, course, flight.

trānō, āre, āvi, ātum, swim across; sail or fly through; cross, pass over, cross.

tranquillus, a, um, still, calm, tranquil; **tranquillum, ī, n.,** calm weather.

trāns, prep. with acc., across, over, beyond.

trānscribō, ere, scripsi, scriptum, transcribe, enroll; transfer.

trānscurrō, ere, curri (cucurri), cursum, run, shoot, or dart across.

trānseō, ire, ii, itum, (1) go over, cross, pass, pass through; (2) pass by, elapse.

trānsferō, ferre, tuli, lātum, bear, or carry, across, or over; transfer.

trānsfigō, ere, fixi, fixum, pierce through, transfix.

trāsmittō, ere, misi, missum, (1) send across; (2) transfer; (3) go across, cross (III, 403).

trānsportō, āre, āvi, ātum, carry across, transport.

trānstrum, ī [trāns], n., *rowers' bench, thwart.*

trānsversus, a, um, *athwart.*

tremefaciō, ere, fēcī, factum, *cause to tremble or shake;*

tremefactus, a, um, *trembling, shaking, quaking, in tremors.*

tremendus, a, um, *dreadful, terrible.*

tremescō, ere, *begin to tremble, quake or shake; tremble at.*

tremō, ere, tremuī, *intr., quake, tremble, quiver; trans., tremble at, fear.*

tremor, ōris, m., *trembling, shaking, shudder.*

trepidō, āre, āvī, ātum, *hurry with alarm, bustle about anxiously; be in a state of confusion or agitation, be nervous or alarmed; run to and fro, flit.*

trepidus, a, um, *restless, hasty, anxious, alarmed, agitated, nervous, confused.*

trēs, tria, *three.*

trīcorpor, oris, *three-bodied.*

tridēns, entis [trēs + dēns], *three-pronged; as a noun, m., trident, esp. Neptune's trident, or three-pointed spear.*

trietēricus, a, um [Gk. word], *triennial.*

trifaux, cis, *triple-throated*

trīgintā, *thirty.*

trilix, icis, *'having three threads'; three-ply, triple.*

Trīnacia, ae, f., *'three-cornered island'; Sicily. The three 'corners' or promontories are Pelorus (Capo di Faro) in the N. E., Pachynus (C. Passaro) in the S. E., Lilybaeum (C. Boeo) in the W.*

Trīnacrius, a, um, *of Trīnacia, Sicilian.*

Trīōnēs, um, m. (orig. *'the ploughing oxen'*), hence the *constellation of the Wain.*

triplex, icis [ter + rt. of plicō], *three-fold, triple.*

tripūs, odīs [Gk. word], m., *tripod, or three-footed seat; oracle.*

tristis, e, sad, gloomy, sorrowful, dreary, dismal; sombre, sullen, sour, severe, harsh, grim, stern; dire, dreadful, fatal.

trisulcus, a, um [ter + sulcus], *three-forked, three-cleft.*

Tritōn, ōnis, m., a sea-god, son of Neptune and Amphitrite. He was represented as a man in his upper parts, terminating in a dolphin's tail; his special attribute is a *twisted sea-shell* on which he blows, now violently, now gently, to raise or calm the billows; **Tritōnēs, um, Tritons,** sea-gods, messengers or servants of the other gods.

Tritonia, ae, f., *'the Tritonian goddess'; Minerva, fabled to have been born near Lake Triton, in Libya.*

Tritōnis, idis, f., *Minerva; see Tritonia; see also note on II, 226.*

trīumphō, āre, āvī, ātum, *triumph; triumph over.*

trīumphus, ī, m., *triumphal procession; triumph, victory. [Only a holder of the imperium was entitled to this honour; it was also essential that the victory shd. be an important one gained in a regular war, i. e. in a war not against citizens or rebellious slaves.]*

Trīvia, ae [ter + via], f., *'worshipped at the cross-roads'; Diana, or Hecate.*

trīvium, īi [ter + via], n., *'place where three roads meet'; cross-road, highway.*

Trōas, adis (ados), f., *Trojan woman.*

Trōia, ae, f., (1) *Troy, a city in Phrygia;* (2) *a town founded by Helenus, in Epirus;* (3)

an equestrian game played by Trojan, and continued by Roman boys (V, 602).

Trōiānus, a, um, of Troy, Trojan; as a noun, m., a Trojan, the Trojans.

Trōilus, i, m., one of Priam's sons, slain by Achilles. [There is a fine *cylix* (signed by Euphronius) at Perugia representing Achilles slaying T.]

Trōiugena, ae, m. and f., Trojan-born, Trojan; pl., Trojans.

Trōius, a, um, of Troy, Trojan.

Trōs, Trōis, m., (1) son of Erichthonius, father of Ilus, founder of Troy, and of Assaracus and Ganymede; (2) adj., Trojan; (3) m., a Trojan, usually pl., **Trōes,** the Trojans.

trucidō, āre, āvī, ātum, slaughter, butcher, massacre.

trudis, is [akin to **trūdō**], f., pole, pointed at the end; pike.

trūdō, ere, trūsī, trūsum, push, thrust.

truncus, a, um, stripped of its branches, lopped; maimed, mutilated.

truncus, i, m., trunk of a tree; trunk of a human body; body.

trux, truceis (perh. fr. a Greek wd. signifying 'unfermented wine'), rough, harsh, hard, wild, ferocious, grim, savage.

tū, tuī, etc., thou, you.

tuba, ae, f., trumpet. It was a straight wind instrument of deep sound, used at sacrifices, games, and funerals; and in war among the infantry.

tueor, ērī, tūtus sum, look at, gaze at, or upon; watch, examine, view; watch over, guard, protect.

Tullus, i, m., Tullus Hostilius, third king of Rome.

tum, then, at that; then again moreover.

tumeō, ēre, swell, be swollen.

tumidus, a, um, swelling, swollen; incensed; causing to swell (III, 357).

tumultus, ūs [**tumeō**], m., upheaval, uprising; uproar; commotion, disturbance, confusion, din, riot.

tumulus, i [**tumeō**], m., knoll, hillock; mound, grave, cairn.

tunc [**tum + ce**], then, at that time.

tundō, ere, tutudī, tūsum, beat, smite, buffet; importune, assail.

turba, ae, f., tumult, disturbance, confusion; crowd, rout, band; of animals, herd, flock.

turbidus, a, um, confused, disordered, wild, stormy; murky, turbid; troubled.

turbō, āre, āvī, ātum, throw into confusion, agitate, confound, disturb (lit. and metaph.).

turbō, inis [**turbō, āre**], m., whirlwind, hurricane; tempest, storm; eddy.

tūreus, a, um, of frankincense.

tūrieremus, a, um [**tūs + cremō**], incense-burning.

turma, ae, f., troop, squadron; a sub-division of the Roman cavalry; a legionary *turma* consisted of 30 men.

turpis, e, base, shameful, disgraceful, foul; marring, ugly, repulsive, unseemly.

turris, is, f., tower.

turrītus, a, um, turreted; tower-ing.

tūs, tūris, n., incense, frankincense.

tūtāmen, inis, n., safe-guard, defence, protection.

tūtor, ārī, ātus sum [**tueor**], guard, protect, defend; befriend (V, 343).

tūtus, a, um [tueor], *safe, secured, secure, out of danger; tūtum, n., haven of safety.*

tuus, a, um, thy, thine, your, yours.

Tydeus, eī (eos), m., father of *Diomedes*; though small of stature, he possessed a bold spirit and great strength, and enjoyed the special favour of *Athene*; he was one of the Seven agt. *Thebes*.

Tydidēs, ae, m. patr., son of *Tydeus, Diomedes*.

Tyndaris, idis, f. patr., daughter of *Tyndareos of Sparta, Helen*.

Typhōius, a, um, of Typhoeus, a giant destroyed by *Jove's* thunderbolts; **tela Typhoia,** the weapons that slew *Typhoeus*. [T. was the sym^{bol} of the fire and smoke in the interior of the earth, and of their destructive forces.]

tyrannus, ī, m., ruler, prince; despot, tyrant.

Tyrius, a, um, of Tyre, Tyrian; as a noun, m., a *Tyrian, Tyrians*.

Tyrrhēnus, a, um, Etruscan, Etrurian, Tuscan.

Tyros, also Tyros, ī, f., Tyre, a famous Phoenician city; the 'purple dye' of *Tyre* was extracted from shellfish found on the coast.

U

ūber, eris, n., teat, udder, breast, bosom; richness, fertility, fruitfulness.

ūber, eris, rich, fruitful, fertile.

ubi, where; when, as soon as.

ubique, anywhere, everywhere.

Ucalegōn, ontis, m., a Trojan.

ūdus, a, um (contr. for uvidus), wet, moist, humid.

ulcīscor, ī, ultus sum, (1)

punish, take vengeance on; (2) avenge.

Ulixēs, is (eī, ī), Ulysses, son of *Laertes*, and king of *Ithaca*, a famous Greek leader in the Trojan war; in *Homer*, wherever courage and strategy are needed, he is ever the foremost. It is the later legend which represents him as cunning, cowardly, and intriguing.

ūllus, a, um, any; any one (only with negatives, expressed or implied).

ulmus, ī, f., elm-tree, elm.

ulterior, ius, farther, that beyond.

ulterius, further, beyond.

ultimus, a, um, (1) of place, furthest, remotest; (2) of time, last, latest, final; (3) of degree, utmost, extreme; as a noun, ultima, ōrum, n., goal; end.

ultor, ōris, m., avenger.

ultrā, beyond, further, more; prep. with acc., beyond; more than.

ultrix, icis, avenging.

ultrō (orig. to the further side, beyond); hence, actually, even; unaddressed, impulsively, beyond one's expectation, etc. (It is to be translated in each case in accordance with the context.)

ululatus, ūs, m., howling, shrieking, wailing.

ululō, āre, āvī, ātum, howl, shriek, wail; invoke with shrieks or cries (IV, 609).

ūlva, ae, f., sedge-grass, sedge.

umbō, ōnis, m., boss, or knob in the centre of a shield.

umbra, ae, f., shade, shadow; darkness, gloom; shade, ghost.

umbrifer, fera, ferum, shady.

umbrō, āre, āvī, ātum, shade, overshadow, darken.

ūmectō, āre, moisten, wet, bedew.

ūmens, ntis, humid, damp, wet, moist, dewy.

umerus, i, m., shoulder. [**brachium** = forearm; and **laceratus**, upper arm].

ūmidus, a, um, moist, damp, wet, humid; watery; liquid.

umquam, or **unquam**, at any time, ever (generally with neg. expressed or implied).

ūnā, adv., at the same time; together with.

ūnanimus, a, um, of the same mind or heart; in affinity with; sympathizing.

uncus, a, um, hooked, crooked, curved.

unda, ae, f., wave, billow; stream, water; sea.

unde, (1) relat. from which or whence; (2) interrog. from what, whence?

undique [**unde** + **que**], from all sides, on all sides.

undō, āre, rise in waves, surge; wave, flow, undulate; boil, bubble.

undōsus, a, um, billowy, surging; wave-washed (III, 693).

ungō, or unguō, ere, ūnxi, ūnctum, smear (with pitch), anoint (with oil) etc.

unguis, is, m., nail; claw, talon.

ūnus, a, um, one, only one, a single; only, alone.

urbs, urbis, f., city.

urgeō, ēre, ursi, press, push, drive, urge, ply; press hard, press upon, press down; oppress, torment.

urna, ae, f., jar, urn.

ūrō, ere, ussi, ūstum, burn, consume; vex, torment.

ursa, ae, f., she-bear, bear.

ūsquam, anywhere.

ūsque, straight on; always, ever.

ūsus, ūs, m., exercise, use; **pervius usu** = thoroughfare, (II, 453); purpose.

ut or uti, (1) adv., as, when;

how; (2) conj., in order that, so that.

utcumque, however, howsoever. **uterque, traque, trumque**, both; each of the two.

uterus, i, m., belly; cavity.

utinam, O that! would that!

ūtor, i, ūsus sum, use, enjoy; display, employ.

utrōque, to both sides, in both directions, from side to side.

uxōrius, a, um, uxorious, doting; wife-ridden.

V

vacca, ae, f., cow, heifer.

vacō, āre, āvi, ātum, be empty; be free from (with abl.); impers., **vacat**, there is time or leisure.

vacuus, a, um, empty, vacant, deserted.

vādō, ere, go, walk, advance, proceed; hasten on, rush.

vadum, i, shallow, shoal; shallow water; bottom or depths of the sea; water, seas. (V. hardly ever uses the sing. of this wd.).

vāgīna, ae, f., scabbard, sheath.

vāgitus, ūs, m., crying, wailing.

vagor, āri, ātus sum, roam, rove, wander; go abroad or about; parade, ride to and fro; be spread.

valeō, ēre, uī, itum, be strong, or well; be able, have influence, avail; imper., **valē**, farewell.

validus, a, um, strong, sturdy, stout, vigorous; powerful.

vallēs or vallis, is, f., valley, vale.

vānus, a, um, empty; idle, vain, fruitless; delusive, false; self-deceived.

vapor, ōris, m., steam, vapor; heat, fire.

varius, a, um, mottled, varie-

gated; various, different; varying, fickle.

vastō, āre, āvī, ātum, *make empty; lay waste, ravage.*

vāstus, a, um [akin to **vacō**], *void; vast; drear, desolate.*

vātēs, is, m. and f., *prophet or prophetess, soothsayer, seer; bard, poet.* [The wd. had fallen into complete contempt and was discarded for the Gr. *poeta*; but was restored once more to honour by Virgil and succeeding writers].

-ve, or.

vectō, āre [**vehō**], *carry, convey.*

vehō, ere, vexī, vectum, *carry, bear, convey; usher in; pass., ride, sail, etc.*

vel [**volō**], or (of 'choice', as **aut** is of strict alternative); **vel . . . vel**, *either . . . or.*

vēlāmen, inis, *veil; covering, robe; pall.*

Velinus, a, um, of *Velia*, a town on the coast of Lucania; it was noted for its healthiness, and its temple of *Ceres*.

vēlivolus, a, um, *sail-winged; sail-dotted.*

vellō, ere, vellī (vulsī), vulsum, *pluck, pull, wrench, tear away; tear down.*

vellus, eris, n., *fleece; woollen fillet.*

vēlō, āre, āvī, ātum, *cover, veil, wrap; wreath, crown; deck, festoon; of the yards of a ship, sail-clad* (III, 549).

vēlōx, ōcis, *swift, fleet, rapid.*

vēlum, ī, n., *cloth; curtain, awning, canvass; sail.*

velut or **velutī**, *even as, as, just as.*

vēna, ae, f., *vein.*

vēnābulum, ī, n., *hunting-spear.*

vēnātrix, icis, f., *huntress.*

vēndō, ere, vendidī, venditum [**vēnum** + **dō**], *sell; betray.*

venēnum, ī, n., *poison, venom; charm, magical potion* (I, 688).

venerābilis, e, *to be revered; revered, venerable.*

veneror, āri, ātus sum, (1) with ref. to the gods, *venerate, adore, worship*; (2) with ref. to men and things, *do homage to, reverence, honour*; (3) ask reverently, *beseech.* **venrandus**, *worthy of all honour.*

venia, ae, f., *indulgence, grace; favour, kindness; aid.*

veniō, īre, vēnī, ventum, *come.*

vēnor, āri, ātus sum, *hunt.*

venter, tris, m., *belly; hunger.*

ventōsus, a, um, *windy, stormy, blustering.*

ventus, ī, m., *wind.*

Venus, eris, f., goddess of love and beauty; how she came to be identified with the Greek *Aphrodite* is not clear. She had a special significance as *Genitrix*, or mother of the Roman people, through her son *Aeneas*, and especially of the race of the *Julii*; meton., *love, passion.*

verber, eris, n., *lash, whip, scourge; stroke, blow.*

verberō, āre, āvī, ātum, *beat, strike, lash*; the pass. of this vb. is **vapulo**.

verbum, ī, n., *word.*

vērē, *truly, correctly.*

vereor, ēri, itus sum, *feel awe of; fear, dread.*

vērō, *in truth, indeed; but, however.*

verrō, ere,* versum, *sweep, sweep away or along, sweep over.*

versō, āre, āvī, ātum [**vertō**], *turn about, turn over; drive about; turn over (in the mind), meditate; devise, contrive.*

*Late Latin has a pf. **verri**.

versus, ūs [vertō], m., *line, row, tier.*
vertex, icis [vertō], m., *eddy, whirlpool, vortex; crown of the head; top, crest, peak, summit.*
vertō, ere, vertī, versum, turn, turn up, invert; reverse, change; overturn, overthrow; in pass. or with reflex. turn, trend; change, veer; revolve, roll round.
verū, ūs, n., *a spit.*
vērūm, ī, n., *truth.*
vērūm, truly, but in truth, but yet, but.
vērū, a, um, true, real, genuine.
vescor, ī, feed upon, eat; breathe, enjoy.
vesper, erī and **eris**, m., *evening-star, evening; west.*
Vesta, ae, f., goddess of the hearth and of its fire. Roman consuls and dictators, at the opening and close of office, sacrificed in the temple of Vesta at Lavinium, whither Aeneas had brought the sacred fire from Troy. In Rome itself, the sacred fire, tended by the Vestal Virgins (six in number), was kept constantly burning in the temple of the goddess.
vester, tra, trum, your, yours.
vestibulum, ī, n., *entrance-hall, vestibule, entrance.*
vestigium, ii, n., *footstep, footprint, track; trace, vestige, sign.*
vestigō, āre, track, trail, trace, search after.
vestiō, īre, īvī (īi), itum, clothe, cover; adron.
vestis, is, f., garment, dress, robe, clothing; drapery, tapestry (I, 639).
vetō, āre, uī, itum, forbid, prohibit, oppose, advise against.
vetus, eris (comp. **vetustior**, sup. **veterrimus**), old, ancient; former.

vetustās, ātis, long existence or lapse of time, age, antiquity.
vetustus, a, um, old, ancient.
vexō, āre, āvī, ātum [vehō], agitate; distress, harass.
via, ae, f., way, path, road, street; journey, voyage; entrance; passage; method, manner.
viātor, ōris, m., traveller.
vibrō, āre, āvī, ātum, shake, quiver, vibrate, dart.
vicinus, a, um [vīcus], near, neighbouring, adjoining.
vicis (gen.; nom. wanting), change, succession; vicissitude, chance, fortune; risk (II, 433); post, turn (III, 634).
vicissim, in turn.
victor, ōris, m., conqueror, victor; as adj., conquering, victorious, triumphant.
victōria, ae, f., victory; person., Victory, goddess of victory.
victrix, icis, victorious.
victus, ūs [vīvō], m., sustenance, food, provisions; way of life.
videō, ēre, vidi, visum, see; perceive, observe; pass., be seen; seem, appear; seem good.
vigeō, ēre, uī, thrive, flourish; be influential.
vigil, ilis [akin to **vigeō**], awake, alert, watchful; ever burning (IV, 200); as a noun, m., watchman, sentinel, guard.
vigilō, āre, āvī, ātum, be vigilant, watch; wake up (IV, 573).
vīgintī, twenty.
vigor, ōris, energy, vigour, force.
villus, ī, m., shaggy hair; in pl., nap (of cloth).
vīmen, inis, n., pliant twig, shoot, stem.
vinciō, īre, vinxī, vinctum, bind, tie; surround, wreathe.
vincō, ere, vici, victum, conquer, overcome, subdue; excel; win, gain.
vinculum, or vinclum, ī [vinciō], n., fastening, tying, bond,

fetter; thongs (V, 408); sandals (IV, 518); cord, rope, cable.
vindicō, āre, āvī, ātum, deliver; rescue.
vīnum, ī, n., wine.
violābilis, e, violable; nōn violābilis, inviolable.
violentus, a, um [vīs], violent, boisterous, impetuous.
violō, āre, āvī, ātum [vīs], injure; violate, profane, wrong.
vīpereus, a, um, of vipers, snaky.
vir, virī, m., man; hero; husband.
virectum, ī [vīrō], n.; green-sward, lawn.
vīrō, ēre, be green.
virga, ae, f., branch, twig; wand.
virgineus, a, um, of a maiden, maidenly.
virgō, inis, f., maiden, virgin; lady (I, 629).
virgultum, ī, n., only in pl., bushes, thicket, shrubs, copse.
viridāns, antis, verdant.
viridis, e, green; blooming.
virilis, e, manly, heroic.
virtūs, ūtis [vir], f., manliness, valour; worth, excellence; in pl., brave deeds (I, 566).
vis, vis, f., force, might; violence, injury; (perh.) number (IV, 132); pl. **vires, ium**, power, strength, resources.
vīscum, ī, n., mistletoe.
viscus, eris, n., the soft i. e. inner part of the body; in pl., vitals; flesh; bowels.
visō, ere, vīsī, vīsum, 'look at closely'; inspect, observe; go to see, visit.
vīsum, ī, sight, vision, apparition.
visus, ūs, m., act of seeing, sighting; power of sight, sight; look, appearance; view, spectacle; vision, prodigy.
vīta, ae, f., life; spirit of the dead (VI, 292).
vītālis, e vital.

vītō, āre, āvī, ātum, shun, avoid.
vitta, ae, f., band, head-band, fillet; represented as worn by poets, priests, brides, Vestals, and suppliants.
vitulus, ī, m., male calf, young bullock.
vīvidus, a, um, lively, vigorous, eager, spirited.
vīvō, ere, vīxī, vīctum, live, be alive; survive; last.
vīvus, a, um, alive, living; life-like, speaking; natural.
vix, with difficulty, scarcely, hardly.
vōciferor, ārī, ātus sum [vōx + ferō], cry aloud, shout, exclaim.
vocō, āre, āvī, ātum, call, summon, invite; call upon, invoke; call by name; challenge.
volātilis, e, flying, winged.
Voleānus, ī, m., Vulcan, god of fire and of the art of forging and smelting; as god of the forge he also bears the name *Mulciber*, the 'softener' or smelter of metal; meton., fire.
volitō, āre, āvī, ātum, fly or flutter; the wd. in V. always expresses visible motion; fly about, flit, hover.
volō, velle, voluī, will, wish, want; mean, intend; grant, ordain; command; part. **volens**, gladly, graciously, propitiously.
volō, āre, āvī, ātum, fly, speed; **fama volat**, the story takes wing; as a noun, f., **volantēs**, winged creatures, birds.
volucer, cris, cre, flying, winged; as a noun, f., **volucris** (i. e. **avis**), bird.
volūmen, inis, n., coil, fold.
voluntās, ātis, f., wish, desire; consent.
voluptās, ātis [volō, wish], f., pleasure, delight, enjoyment, satisfaction.

volūco, are, āvi, ātum, (1) trans., roll about, roll back and forth, roll back; consider, ponder; (2) intr., (as in III, 607), roll, grovel.

volvō, ere, volvī, volūtum, roll, turn round; unroll; run the round of, undergo; roll along, bring on, ordain; hurl, cast; revolve, ponder over; **volvendis annis,** in the round of years. This wd. derives its particular sense from the context.

vomō, ere, vomui, itum, vomit, pour, or belch forth, discharge.

vorāgō, inis, abyss, gulf, whirl-pool, maelstrom.

vorō, āre, āvi, ātum swallow up, devour.

vōtum, ī, n., vow; votive offering; prayer; **reus vōtī,** bound by vow.

voeō, ēre, vōvī, vōtum, vow, pledge.

vōx, vōcis, f., voice, cry, sound; note, tone; word, speech, saying; language, answer, response.

vulgō [or volgō], commonly, everywhere.

vulgō [or volgō], āre, āvi, ātum, make common, spread abroad, divulge.

vulgus [or volgus], ī, n. (rarely m.), the common people; herd, mass, throng; mob, rabble.

vulnus [or volnus], eris, n., wound; blow; thrust; love-wound.

vultur, uris, m., vulture.

vultus, ūs, m., looking part of face, as opp. to **ora** (plural), the speaking part; look, expression, aspect; countenance, visage, features; gaze, sight.

X

Xanthus, ī, m., (1) a river in Troas, also called *Scamander*; *Xanthus, i. e.* 'yellow', appears to have been the more ancient name of the two; Homer makes the distinction that the river was called Xanthus by the gods, but by men Scamander; (2) a stream in Epirus, named after (1); (3) a river in Lycia, dear to Apollo.

Z

Zacynthus, ī, f., an island in the Ionian Sea; it no longer deserves the epithet 'woody' given it by Homer and Virgil. However, its fertility has obtained for it in modern times the title of 'flower of the Levant'.

Zephyrus, ī, m., the West Wind, son of Astræus and the Dawn, and messenger of Spring; the Romans identified him with *Favonius*, the breeze of Springtide; *west wind*; breeze, wind.